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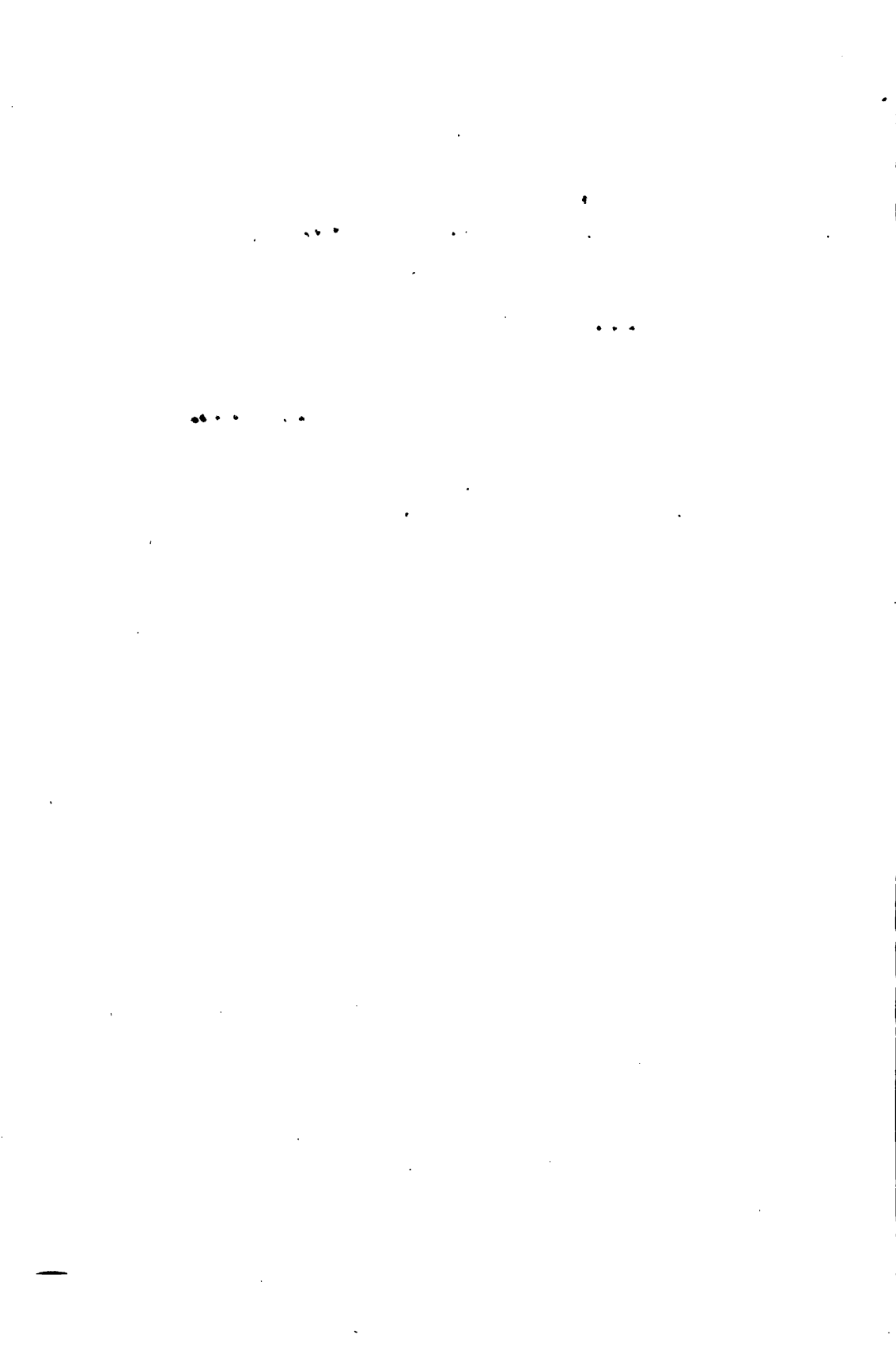




For Mrs. Herbert Storer
With the compliments of
the author

Chas. H. Storer

March 6th 1923



**NEW YORK'S FIRST
MUSIC WEEK**





OTTO H. KAHN
Honorary Chairman New York's First
Music Week

NEW YORK'S FIRST MUSIC WEEK

By
C. M. TREMAINE
DIRECTOR
NATIONAL BUREAU FOR THE ADVANCEMENT OF MUSIC
SECRETARY
MUSIC WEEK COMMITTEE



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C. M. TREMAINE

YASSEL GROTENATZ

TO All the People of All Nations
into Whose Lives Music Was
Intended to Bring Harmony and
Sunshine.

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FOREWORD

WHATEVER is beneficial to New York is beneficial in a proportionate degree to every community, large or small, in the United States. This is so in business. It is so in art. It is so in music.

The history of New York's First Music Week, here recorded to the minutest detail by the able director of the National Bureau for the Advancement of Music, should prove an inspiration and a guide for similar undertakings throughout the country.

The potent influence of music for good in the everyday life of the nation is but beginning to make itself felt. It will spread with the appreciation of music's benefit to mankind.

C. M. SCHWAB.

THE DRIVE FOR MUSIC

I see America go singing to her destiny.
—WALT WHITMAN.

DURING the first week in February, 1920, a demonstration of great significance took place in the world's largest city. Its chief importance was not that it affected a great metropolis or even a great nation. The demonstration itself, remarkable as it was in its comprehensiveness, was not sufficiently striking to command widespread and lasting attention in an age when the mind is overfed with sensational happenings. The great significance of the demonstration lay in the fact that it proved a truth which affects the whole world. This truth is that the people as a whole—not some people or some classes, but the people of every class and of every variety of circumstances—love music.

The occasion was New York's first Music Week. The people were given an opportunity to celebrate music and to celebrate it in their own way, and they did. More than 1700 different organizations, a score of different groups including churches, industrial plants, colleges, conservatories, music schools, public schools, private schools, music teachers, music clubs, women's clubs, moving picture houses, theaters, concert halls, hotels, public libraries, civic organizations, welfare organizations, eleemosynary institutions, public institutions, took an effective part.

Each organization furnished the means of participating to a great number of individuals. The public schools reached nearly 1,000,000 children; the churches between

300,000 and 400,000 adults. Even an approximate estimate of the grand total is guess-work. How many were reached through the "movies" or how much comfort and joy were brought to the unfortunates in the hospitals, jails, and asylums for the orphans, the aged, or the blind will never be determined.

The magnitude of New York's first Music Week was of course impressive, the pleasure it gave was exceedingly worthwhile, but the fact that so many people wanted music provided the overshadowing inspiration to those who have concern for the public welfare.

The character and extent of the participation in this celebration make it certain that there will be hundreds, even thousands, of similar demonstrations, not only over our own country, but throughout the world. It is this fact which lends particular interest to the details of New York's first Music Week, and which is the occasion for the publication of this book.

Twenty-five hundred years ago Confucius said:
✱ "Wouldst thou know if a people be well governed, if its manners be good or bad; examine the music it produces." Napoleon Bonaparte, reviewing his career and the rise and fall of nations 2,300 years later from his lonely exile at St. Helena, wrote: "Music of all the liberal arts has the greatest influence over the passions and is that to which legislators should give the greatest encouragement." Leaders of thought and action among men have been saying much the same thing all through the ages, from Plato and the other great thinkers of the ancient world, through Luther and the pioneers of the Reformation, down to the master minds of the modern industrial world.

To-day there is a deepening realization of the value of music among most of our own great men. Theodore Roosevelt reflected this feeling when in a letter to some

children in whom he was interested he wrote: "Let the love for literature, painting, sculpture, architecture, and above all music enter into your lives."

Charles M. Schwab characterizes the need of the individual for music in the expressive statement: "There is a 'reach' to music which the other arts have not; it seems to 'get' to you in an exhausted mood and quiets and refreshes where a book or a picture is not so sure." Samuel Gompers indicated the need of music in the life of the modern social group when at a recent conference in Washington he said that community organization, as it is now taking form in America, is the most democratizing influence at work to-day. Any significant community organization without the aid of music is unthinkable.

Thus the development of civilization, with its increased complexities has not only verified the appraisal of music made by the sages of the past—it has given their judgment the added weight of prophecy.

Whatever is a source of aid to the individual and of strength to the community is a matter of public concern. Many cities have recognized this fact, so far as it relates to music, by the establishment of municipal music commissions and civic music associations. It remained for New York to initiate a Music Week in the form of a city-wide musical demonstration extending into every phase of the city's life. It had the two-fold object of giving as widespread enjoyment through music as possible and of centering public attention upon music, so that the interest in it and the appreciation of its benefits might become more general among all classes of the people.

New York's Music Week was a drive in which hundreds of organizations as well as thousands of individuals made some definite contribution toward the accomplishment of the object in view. In respect both

of its public-spirited purpose and the character and extent of the coöperation it enlisted, Music Week might be said to have had much in common with Red Cross Week, Y.M.C.A. Week, Knights of Columbus Week, Y.M.H.A. Week, Armenian Relief Week, etc., etc., each of which had at one time or another held the center of the city's stage, received public approval and support and proceeded to fulfill its important mission to humanity. But Music Week differed from them all in that it was a drive without appeal for money. It was a drive for education, a movement for broader enlightenment as to the place of music in present day life. Moreover it was not designed to help one nationality or sect or one class, however inclusive the activities of that class might be. Nor was it a drive for any particular kind of music, although the tendency everywhere was toward the better class of offering. Music Week was designed to help every one; above all to help every one to realize his own opportunities to gain greater joy and to find a satisfactory means of self-expression.

There was, however, an additional purpose, namely, that by concentrating the thought of all the people on music, it should act as a powerful stimulus toward the goal of making New York the musical center of the world and, through its example, America a musical nation; for, as has often been said, a country is musical not by reason of a few great musicians and mammoth concerts, but because of the love for music by the great mass of its people.

To those leaders of civic and industrial life who had learned to appreciate music's value for themselves but had not yet realized how widespread was the capacity for its enjoyment among the people, the demonstration in New York must have been a revelation, and food for thought and action.

Music Week has passed on, but not without having left its mark on the consciousness of the city. The ideas implanted in the public mind during the first week of February, 1920, strengthened as they will be by other Music Weeks in other cities and the general increase in the use of music in our American life, cannot fail to still further affect favorably the people's attitude toward that art described by Addison as "almost all we have of heaven on earth."



**Music Weeks Furnish the Opportunity for All
People to Express Their Feelings Through Music**

MUSIC'S BROAD SCOPE

Music is fundamental,—one of the great sources of life, health, strength and happiness.

—LUTHER BURBANK.

MANY books on music have been written and many more are likely to be written in the near future. The subject is so broad that it would be impossible to cover its various phases in a single chapter, so no attempt will be made to discuss it except in a very cursory way and in its relationship to the present, the immediate past and the future. The present and immediate future directly concern our own lives, while the recent past furnishes the practical, near-at-hand experience upon which we feel modern judgment should be based.

There are two distinct conceptions of music—one might be called old and the other new—music as an art and music as a universal pleasure.

Music as an art, an element of culture and a source of keen enjoyment to those whose natures and education have given them access to the secret of its beauties, has long been appreciated, but its appeal has been to the few who either by training or the endowment of an especially musical temperament have gained an understanding of it above their fellows.

Music as a pleasure to be universally enjoyed; music as a restorative to tired nerves, and a provider of bodily rest, a stimulant to effort and a source of inspiration to lofty ideals; music as an active force and a factor in the destinies of a people, influencing their industrial and

political life and having a direct bearing on their prosperity, are comparatively new thoughts. Yet all these thoughts are occupying a larger share of the world's attention every day.

The war wrought many changes and not the least among them was the great change which has taken place in the public's appraisal as to the value of music. This reversal of opinion was due to the service music rendered during the great conflict. To say that music was one of the determining factors in the winning of the war would be considered by some as an exaggerated statement, yet an analysis of the part music played in the war would convince the most skeptical. As some strong statements regarding the important part music is to take in solving our present day problems are to be made, it may be well to present a few facts from the great volume of evidence in support of the statement about the influence of music in the war.

During the anxious days when the result hung in the balance we were told that munitions would win the war, food would win the war, ships would win the war, coal would win the war, aeroplanes would win the war, money would win the war. All these statements were true. All these things were essential to the success of the Allies even though some were more important than others. Music was another essential even if less conspicuously advertised. If music had been denied the Allies on the battlefield and at home and its inspiring aid had been given only to the Central Powers, it is probable that the war would have resulted in a German victory long before the United States entered the conflict. This is a strong statement, but it is amply supported by the facts and authoritative opinion.

When one realizes the terrific strain to which the men were subjected with the deafening roar of the artillery,

the constant danger of a charge by the enemy, the witnessing of their companions being shot down, horribly mutilated and not knowing when their own turn might come; the exhausting fatigue and the prolonged continuance of the nervous tension, he wonders whether, without music, the men could have withstood the ordeal.

In spite of all the relief that could be given the men, shell shock was the most serious menace with which the military leaders had to contend. Dr. H. R. Humphries, the noted neurologist, made the statement that fifty per cent of those incapacitated in the war were shell shock cases. A man might be badly wounded in the arm or leg, or even in the head, and yet be sent back to the front after a few months in the hospital, so great was the need of man power. If, however, he succumbed to shell shock, he was incapacitated for active service for at least a year and perhaps permanently. It was the universal verdict of military authorities that music rendered material service in preventing shell shock by soothing the shattered nerves.

Music was unquestionably the most attractive feature in the recreation centers which looked after the comfort and supplied the entertainment of the soldiers when off duty. But music was far more than a source of entertainment. It was a military factor of great strategic importance. Captain Dugmore of the British Royal Fusiliers told the writer that before a general charge, it was customary to bring the soldiers back from the line for a band concert.

When we realize the multitudinous details which had to be planned and executed before any charge on a large scale, the fact that the Commander, on whose judgment and skill rested the success of every maneuver should take the time and trouble to bring music to the men on these crucial occasions, shows conclusively the im-

portance of music as a military measure. Incident after incident could be mentioned and many authorities quoted. General Pershing ordered more bands in the same message in which he asked for more food and munitions. The same story of the aid rendered by music in accomplishing what had to be accomplished was told on this side of the water and it took a hundred different forms.

The work of the community chorus leaders in the training camps, in keeping up the spirits of the embryo soldiers and inspiring them with patriotism and a willingness to sacrifice their own individual interests and comfort for the general welfare and the preservation of civilization, is universally recognized as a conspicuous factor in the transformation of raw recruits into a fighting army which won the admiration of Europe. Any one who saw the dejected and forlorn drafted men pass through the city on their way to the camp and these same men a few months afterward on their way to the front was struck with the wonderful metamorphosis which had taken place. Each man went to camp filled largely with his own thoughts. All came away with the same thoughts as his fellow comrades, the same determination to accomplish a single purpose, no matter what the cost might be. Fear and uncertainty gave way to courage and confidence. A heterogeneous assortment of nationalities, of city bred and country bred, of cultured and uneducated, of business men and laborers, was changed into a united force which the boasted and long trained military machine of Germany could not withstand. There was something of magic in this transformation; yet if one talks to any of the commanding officers of these camps, he will hear much tribute to music as an important factor in welding the spirit of the men into its marvelous unity.

The same story of increased efficiency, increased

sustaining power, is told in the munitions factories, in the shipbuilding yards and in all the industrial plants of those feverish days. Music increased the speed, relieved the nerve tension and refreshed the body. No Liberty Loan Campaign or Red Cross Drive was attempted without music as an ally to appeal to the people and stir that which was noblest in their characters. One has to picture to himself the task of a nation fighting a war and being wholly deprived of music to appreciate its true value. Only through its use can manpower be sustained at its maximum.

Music has the same ability to help us to-day, and our needs for its help are as great as they were during the war, although they are different. Our chief trouble is that we do not know what music can do for us and therefore we are not using its full service. One purpose of New York's Music Week was to direct to music and its great services the attention of the public and also the attention of municipal, state and national authorities, philanthropists, politicians and the editors of the great newspapers who pride themselves in serving the people and being pioneers in great movements.

No student of human nature longer doubts that music is a great force. Its pleasure-giving features are but one of its many phases. It is well to distinguish between an actual force and an active force. There may be far more latent power back of an apparently inactive force than a force whose activity is discernible. That music is an actual force has been abundantly proved. Its great influence on the world is indirect but none the less potent.

A story is told of Johnny, four years old, on a shopping tour with his mother. Johnny was tired, rebelliously tired, and unsuccessfully begged to rest. Finally he sat down on the curb with the ultimatum, "No more

go in Johnny's legs." Just then a street band came along and Johnny jumped up and marched along with full vigor. The weariness had gone. A new spring of energy had been tapped. So it is with adults. Music puts "go" in grown up legs as effectively as it did in Johnny's. Another story is told of a maid who was laboriously scrubbing the floor and humming a lullaby as she scrubbed. The work proceeded very slowly and her mistress noticed that the maid's arm was moving in rhythm with the music. The next time the floor was scrubbed a lively record was put on the phonograph and the scrubbing was accomplished in half the time. A particularly interesting characteristic of music is shown further in the fact that the maid was less tired than when she had to push herself to get the work done. The same principle holds true when the tired housewife scrubs the floor or engages in any arduous work. It is also worthy of notice that the public schools teach speed on the typewriter through the aid of the phonograph by gradually increasing the tempo while the flying fingers unconsciously keep pace with the rhythm.

The world is now waking up to a retarded realization of the relaxation music brings to the nerve-tired business man and the body-tired factory worker when there is opportunity for relaxation. Here as elsewhere rest and pleasure join hands in restoring the energy and refreshing the spirit. Hundreds of illustrations could be given and each one demonstrate a point. Music is an economic asset to the world and should be more widely used as such. It increases the earning power of the worker and at the same time makes his work easier. It aids the employer to the exact degree that it benefits the worker in his work. It makes life more enjoyable at the same time that it make man more productive.

Music has also a social and political influence in the

broadest sense of the words and in this respect is destined to render an inestimable service in these troublesome days with which we are confronted. Music, which is harmony itself, is essentially a harmonizer. It harmonizes men's thoughts, allays restlessness and neutralizes discord. They say singing together makes men think together. Any one who will attend a community chorus where the leader has the ability to really "reach" the crowd, cannot but be impressed with the psychological effect. Rich and poor, the man with a grouch and the man who has met with real trouble, the discouraged and those upon whom fortune has smiled join their voices in singing the same songs. As they sing the patriotic songs the spirit of patriotism swells through the throng. As they sing the old, familiar songs a feeling of comradeship develops and good will of every one towards his neighbor gradually creates an atmosphere of mutual regard and understanding. Watch the faces as the assembly gathers and note the expressions as each one departs to his home and you will be forcibly struck by the change which has taken place. If you are a philanthropist you will recognize in music a dispenser of happiness.

If, however, you are a statesman or a politician, interested in either national or city government, and fail to recognize the potent influence of music on the hearts and minds of men, you will have overlooked one of the greatest aids to successful self-government.

The cardinal value of democracy is the rule of the people. The power basically rests with them. Mountebanks, agitators and false teachers of all kinds appeal to the prejudice, cupidity and ignorance of the people at the same time the sincere and wise statesmen appeal to their saner judgment. Music by creating a spirit of good will and appealing to the best instincts makes men receptive to reason and is therefore a distinct aid in

the dissemination of sound economics and beneficial principles.

Democracy has thus far met every challenge although displaying many weaknesses. It overthrew autocracy in 1776 in America, modified its rule throughout the world and gave direction to a new order of civilization in 1865. It conquered danger from within, when sectionalism threatened to disrupt the union by displacing nationalism. It met the world crisis from without in 1914-1918, but it is confronted with another crisis which has arisen from within, not sectional, but yet a division into groups. Again we need to sound a call to preserve the Union—as in 1861—this time a union of thinking, so that we may understand each other better—a union of effort so that we may collectively produce more and therefore have more to distribute.

The world needs a leader. How often is the wish expressed for a Lincoln. The secret of Lincoln's success lies in the fact that he was of the people and understood them, and because he understood them he was able to guide them and to develop a unity of spirit and action out of a chaotic confusion of self-interests and widely diversified opinions. Not only was he a man of remarkable judgment himself, but he caused the people, the final arbiters of the country's destiny, to think straight. The prosperity and welfare of the country to-day depends upon guiding the people through the maze of false doctrines and isms into sound and constructive thinking. The power is theirs and we must see that their judgment is developed along the lines which will bring the greatest benefit to all. If, as has been shown, music appeals to the best in man's nature, allays strife and is conducive to a unity of purpose and to making men receptive to clear reasoning, then it is a force which should be utilized to the fullest extent. It is an ally of good government,

as it has proved itself to be an ally of the Army, of industry and of the Red Cross.

New York's Music Week directed the attention of the public to music and in doing so rendered an invaluable service to the city's entire population. It is hoped that it will become an annual event, not only in New York but in every city in the Union.

It is this thought which has caused this book, giving the detailed account of this comprehensive pioneer "Music Week," to be published.



**Typical Scene in Rest Room of Many Factories
Which Participated in New York's Music Week**

DIGEST OF NEW YORK'S FIRST MUSIC WEEK

Take a music bath once or twice a week for a few seasons. You will find it is to the soul what a water bath is to the body. This elevates and tends to maintain tone to one's mind. Seek, therefore, every clean opportunity for hearing it. Purchase some kind of instrument for the home and see that its beneficent harmonies are often heard. Let music be as much a part of a day's routine as eating or reading or working.

—OLIVER WENDELL HOLMES.

SPECIFIC comment on the musical activities which took place during the week of February 1st to 7th, 1920, is difficult. It depends on the point of view. There were few outstanding spectacular events, for attention was not concentrated upon the spectacular. Neither was attention concentrated upon serious music for the musically cultured or upon popular music for those sometimes classed as the masses, the sympathy of the Committee, of course, being for good music. Music Week was a call to all the friends of Music to rally to the cause of Music, each in his own field and in his own way.

Initiatory action was taken by the National Bureau for the Advancement of Music in calling together a few representative citizens and leaders in the various local musical activities to discuss the desirability of having a city-wide Music Week and to perfect an organization to carry it out. The meeting resolved itself into a small committee, which later was enlarged to include representatives of each class of organization whose coöperation was sought. It then was divided into a number of sub-committees and the general plan formulated. Suggest-

tions as to participation were made to the various organizations, but the specific nature and the details were left to each organization, with a request that it notify the committee.

PERSONNEL OF COMMITTEE

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 B. NEUER, William Knabe & Co., *Chairman*
 C. M. TREMAINE, National Bureau for the Advancement
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PHILIP BEBOLZHEIMER,
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RUBIN GOLDMARK,
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 National Symphony Orchestra.

CHAS. H. GREEN,
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ALEXANDER RUSSELL,
Concert Director John Wanamaker.

EDWARD ZIEGLER,
Metropolitan Opera Company.

The record of the week reflects the extent and the character of the participation. When it is considered that the committee had but two months to prepare its plans and acquaint thousands of organizations in half a hundred different fields, the response was truly remarkable. The conservatism of the musical profession is universally recognized. Training, custom and mental attitude have all combined to cause them to measure musical achievement solely by the standard of artistic excellence rather than by the extent of its usefulness. Yet a nation is called musical only when its people are musical and not because it can boast of a few great musicians. We need the great musicians to lead us to discover the hidden beauties of music, but what the musicians need is that the people be made receptive followers so that they may be led to seek what the great composers and interpreters of music have to give. Great concert audiences are as essential as great artists. It is true that New York's concert halls are well patronized, yet one sees much the same faces at all the musical events. It is estimated that New York's concert audience is limited to 30,000 people out of a population of 6,000,000, or one-half of one per cent. New York should become the world's mu-

sic center. It has the wealth to build great auditoriums and temples of music and to attract the great artists. In fact, they already come from every quarter of the globe. It needs only the audiences—not composed of one or two selected groups of a few thousand people, but made up from and representing the general public. It needs a musical atmosphere which is alone the result of the influence of music upon the sum total of the people.

One hears of the musical atmosphere of a home or a colony or a city. It is simply the reflection of the influence of music upon that home or community. The genius of the artist, no matter how great, can only project its magnetic influence to a limited extent among an unresponsive audience, while a responsive audience both catches and gives inspiration. The musical atmosphere of many of the countries of Europe is the natural product of years of the people's familiarity with music. They have absorbed it as they have air and sunlight, while the American people have been too busy with other things. They have been engaged in the more strenuous occupation of developing a new country and have thus absorbed the spirit of commercialism. Only recently have they given serious thought to expanding that side of their natures which has to do with pleasures and the enjoyment of life.

It was this fundamental principle of obtaining participation in music by the general population which was the central thought back of New York's Music Week, and it was carried out by the uniting of all the friends of music in sympathy with this idea to coöperate in the accomplishment of this purpose. The results which the Committee was able to record are given here to show how widespread this coöperation was. No one was urged to do anything. No great program of events was planned. Those who did the most reflected the greatest

interest, the strongest desire to help spread the influence of music and the clearest insight into the value of such a widespread demonstration. It also might be said those who contributed most received the most benefit, because they caught the true spirit.

The participation as far as possible has been tabulated so that its extent may be more fully understood and also as a guide to other cities or future New York Music Weeks. What the full participation was can only be surmised, for we can tabulate only those participants of whom we have record. They, of course, represent but a portion of the total number.

The tabulation is purposely printed in smaller type so that it may be passed over without losing the continuity of the story. Yet it is there for reference and for the benefit of those who wish the detailed information. It also serves to give graphic emphasis to what must be considered a truly remarkable demonstration.

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THE CHURCHES

COOPERATION OF THE CLERGY

God sent His Singers upon earth
With songs of sadness and of mirth,
That they might touch the hearts of men
And bring them back to heaven again.

—LONGFELLOW.

ONE of the outstanding features of Music Week, at once a tribute to the value of the demonstration and a prominent factor in its success, was the coöperation of the churches. The churches should be active co-workers in any movement which tends to bring music into the lives of the people, for music is inseparably associated with religious worship and teaching.

Perhaps, however, the strongest reason for the support of the clergy is that music in the home encourages family life, which is so essential to the growth of the church's influence. The appreciation of this fact was fully manifested. The response was spontaneous and hearty. Four hundred and fifty churches, by actual count, participated directly in some way. This does not include the many which undoubtedly participated without sending word to the committee. Included in the list recorded were large and fashionable churches, small and struggling churches, and churches in between; churches in the densely populated urban quarters and in sparsely settled suburban areas; churches of all religions and sects and churches of no formal creed at all. In action as in word all were glad to unite in paying honor to

music and spreading the message of its benefit to mankind.

So quick were the clergy to appreciate the importance of Music Week that a preliminary letter sent out by the committee early in December in the hope of arousing an interest in the plan and thus starting the ball rolling brought in immediate and enthusiastic replies expressing interest and a desire to help the cause. Many of the clergymen, in addition to signing the printed statement of approval of the Music Week project, added such significant remarks as "Splendid Idea," "Glad to Help," "Most Heartily in Sympathy," etc. One clergyman wrote, "The finest sermon delivered in our church was preached by the choir and organist." Another wrote that he had removed to Pittsburgh and hoped the committee would inaugurate a Music Week there.

The participation of the churches in Music Week most commonly took the form of a sermon on music, a reference to Music Week in the sermon, or special musical services. Many churches contributed in two of these three ways, the most usual combination being a sermon on some such subject as "The Moral Influence of Music" or "Music and Religion" and musical services once or oftener during the Week.

The churches which had chimes rang them, at the suggestion of the committee, at 3 o'clock in the afternoon of Sunday, February 1st, ushering in Music Week in this beautiful and appropriate way.

All the churches in the Metropolitan District were circularized. The letters to them contained a special pamphlet, "Music Week and the Church," by Dr. Chas. H. Parkhurst, chairman of the Special Committee on churches.

BOROUGH OF MANHATTAN

Abyssinian Baptist Church,
Rev. A. Clayton Powell.

Reference to music in sermon.
Special musical service.

Amherst Presbyterian Church,
Rev. W. M. Smith.

Reference to music in sermon.
Special musical service.
Organ recital.

Armenian Evangelical Church,
Rev. A. A. Bedikian.

Sermon on music.
Reference to music in sermon.
Special musical service.

Beacon Light Mission,
Rev. John Wolf.

Special musical service.

Bethlehem Chapel,
Rev. E. L. Walz.

Reference to music in sermon.

Bethany Memorial Church,
Rev. A. B. Churchman.

Reference to music in sermon.
Special musical service.
Lecture—history of music.

Bowery Mission,
Rev. John G. Hallemond.

Sermon on music.
Reference to music in sermon.
Special musical service.

Brick Presbyterian Church,
Rev. W. P. Merrill.

Sermon on music.
Special musical service.
Having shimes rung.

Broadway Presbyterian Church,
Rev. Walter D. Buchanan.

Sermon on music.

Calvary P. E. Church,
Rev. Theodore Sedgwick, D.D.

Special musical service.
Special organ recital.
Organ recital.

Central Baptist Church,
Rev. Frank M. Goodchild.

Sermon on music.
Special musical service.

Central Synagogue,
Rev. Nathan Krass.

Sermon on music.
Reference to music in sermon.

Charlton Street Memorial Church,
Rev. George S. Bolsterle.

Chelsea M. E. Church,
Rev. George Benton Smith.

Chelsea Presbyterian Church,
Rev. W. N. Ross.

Sermon on music.
Special musical service.
Two organ recitals.

Christ Lutheran Church,
Rev. G. W. Wenner.

Sermon on music.
Special musical service.

Christ P. E. Church,
Rev. J. R. Atkinson.

Reference to music in sermon.

Church of Christ the Consoler,
Rev. E. V. Collins.

Church of the Incarnation,
Rev. H. Percy Selver.

Sermon on music.

Special musical service.

"Elijah" and organ recital.

First Baptist Mariner's,

Rev. N. Shipwell.

Reference to music in sermon.

Special musical service.

Chimes rung, 3 P. M.

Church of the Intercession,
Rev. M. H. Gates.

First Congregational Church,

Rev. Alfred G. Walter.

Sermon on music.

Special music, "Hora Novissima."

Church of the Divine Paternity,
Rev. Oliver Hall.

Sermon on music.

Musical service.

First Lettish Baptist Church,

Rev. John Kweetin.

Church of the Puritans,
Rev. Robert Bruce Clark.

Reference to music in sermon.

Special musical service.

Choir, quartet and chorus.

Friends' Meeting House,

Anna L. Curtis, Sec'y.

Ft. Washington Collegiate Church,

Rev. Irving H. Berg.

Reference to music in sermon.

Collegiate Church St. Nicholas,
Rev. M. J. MacLeod.

Sermon on music.

Special musical service.

Ft. Washington Presbyterian
Church,

Rev. Walter H. Semple.

Sermon on music.

Special musical program.

Organ recital.

Community Church,
Rev. John Hermann Randall.

Cornell Memorial Church,
Rev. James H. Lockwood.

Sermon on music.

Grace Emmanuel P. E.,

Rev. W. K. McGown.

Sermon on music.

*Special musical service, morning
and evening.*

Dungelden Memorial Evangelical
Church,

Rev. Carl Buehler.

Special musical service.

Greenwich Presbyterian Church,

Rev. William H. Matthews.

Reference to music in sermon.

Special musical service.

*Children's sermon on Mendels-
sohn.*

Eighth Avenue Mission.
Rev. S. Wray, Treas.

Special musical service.

Hadley Mission.

Sermon on music.

Emanuel Presbyterian Church,
Rev. G. E. Sehlbrede.

Sermon on music.

Harlem, N. Y., Presbyterian Church,
Rev. Frederick W. Evans, D.D.

Sermon on music.

Special musical service.

Holy Communion,
Rev. Henry Mottet.

Sermon on music.

Special musical service.

Chimes rung, 3 P. M.

Holy Trinity Lutheran Church,
Rev. Charles J. Smith.

Hunts Point Presbyterian Church,
Rev. Basil D. Hall.

Japanese Christian Ass'n,
Rev. Frank N. Kondo.

John Hall Memorial Church,
Rev. Paul F. Landis.

Reference to music in sermon.

Special musical service.

Knox Memorial Collegiate Church,
Rev. E. G. W. Meury.

Sermon on music, morning and evening.

Lutheran Church of the Advent,
Rev. A. Steimle.

Sermon on music.

Special musical service.

Organ recital.

Madison Avenue M. E. Church,
Rev. Ralph Sockman.

Special musical service.

Rossini's "Stabat Mater."

Madison Square Methodist Church,
Rev. J. S. Stone.

Reference to music in sermon.

Special musical service.

Marble Collegiate Church,
Rev. Oliver Paul Barnhill.

Reference to music in sermon.

Middle Church,
Rev. Edgar F. Romig.

Special musical service.

Morrisania Presbyterian Church,
Rev. M. T. Johnston.

Special musical service.

Nazarene Church,
Rev. I. M. Jump.

Special musical service.

North Baptist Church,
Rev. Robert F. Pierce.

North Presbyterian Church,
Rev. John R. Mackay.

Special musical service.

Olivet Presbyterian Church,
Rev. J. G. Snyder.

Park Avenue Presbyterian Church,
Rev. Vertius Van Dyke.

Special musical service.

Organ and choir music.

People's Synagogue,
Rev. J. Tarlau.

Sermon on music.

People's Tabernacle,
Rev. Henry M. Tyndall.

Presbyterian Church,
Rev. Albert Dale Gantz.

Special musical service.

Community sings.

*Toy Symphony under directions
of Mrs. Henrietta Speck Seeley
of St. Cecilia's Club, N. Y. C.*

Reformed Church of Harlem,
Rev. Edgar Tilton, Jr.
Reference to music in sermon.
Oratorio St. Paul.

Resurrection P. E. Church,
Rev. A. D. Pell.
Special musical service.

Russian Christian Church,
Rev. John Johnson.
Reference to music in sermon.

St. Andrews' Episcopal Church,
Rev. G. R. Vande Water.
Reference to music in sermon.
Special musical service.
Address on music by Hon. A. B.
Parker.
Chimes rung, 3 P. M.

St. Cyprian Chapel,
Rev. John Wesley Johnson.

St. James Episcopal Church,
Rev. Frank Crowder.
Special musical service.

St. James Methodist Episcopal
Church,
Rev. Chester C. Marshall.
Special musical service.

St. Nicholas Avenue Presbyterian
Church,
Rev. Elliott W. Brown.
Reference to music in sermon.

St. Paul's Church,
Rev. H. Rexroth.
Reference to music in sermon.
Special musical service.

St. Stephen's Church,
Rev. Nathan A. Seagle.

St. Thomas Church,
Rev. Ernest M. Stires.

St. Thomas' Lutheran Church,
Rev. A. J. Train
Sermon on music.
Special musical service.

Salvation Army,
Adj. George Darby.
Sermons on music.
Reference to music in sermon.
Special musical service.

School Collegiate Church,
Rev. Arthur F. Warren.

Second Presbyterian Church,
Rev. Robert Watson.
Two sermons on music.
Special musical service.

Spring Street Presbyterian Church,
Rev. John T. Wilds.

Swedish Evangelical Bethesda,
Rev. B. J. Shoren.
Sermon on music.
Special musical service.

Temple Emmanuel,
Rev. Joseph Silverman.
Sermon on the moral influence of
music.

Temple Israel of Harlem,
Rev. Maurice H. Harris.
Sermon on music.
Special Sunday School exercises.

Temple Rodolph Sholom,
Rev. Rodolph Grossman.

The New Synagogue,
Rev. Ephraim Frisch.
Sermon on music.

Ukrainian Cathedral,
Rector of St. George.
Reference to music in sermon.

Van Nest Presbyterian Church,
Rev. George M. Elsbree.
Sermon on music.
Special musical service.

Washington Heights Baptist Church,
Rev. Harold Pattison.

Washington Heights Evangelical Lutheran Church,
Rev. C. B. Rabbow.

West End Collegiate Church,
Rev. Henry C. Cobb.
Special musical service.
"Kipling's Recessional."

West End Presbyterian Church,
Rev. E. E. Keigwin.
Sermon on music.
Special musical service.

West Park Presbyterian Church,
Rev. A. H. Evans.
Special musical service.

Zion Reformed Church,
Rev. Albert F. Hahn.
Reference to music.
Special musical service.
Chimes rung, 3 P. M.

BOROUGH OF BRONX

Beck Memorial Presbyterian Church,
Rev. Maillard Bartlett.
Sermon on music.
Special musical service.
Chimes rung.

Bedford Park Congregational Church,
Rev. R. L. Peterson.
Sermon on music.
Reference to music in sermon.
Special musical service.

Christ's Lutheran Church,
Rev. Dr. H. E. Myer.
Reference to music in sermon.
Chimes rung.

Forest Ave. Congregational Church,
Rev. A. M. Reach.
Reference to music in sermon.

Holy Trinity Church,
Rev. J. W. Vavalo.
Sermon on music.
Reference to music in sermon.
Chimes rung.

Mott Haven Reformed Church
Rev. Oscar Van Voorhees.
Reference to music in sermon.
Special musical service.

St. Anselm Church,
Rev. F. Bernard.
Sermon on music.
Chimes rung.

St. Mary's Church,
Rev. J. Archibald McNulty.

St. Paul's Lutheran Church,
Rev. Julius Kretzmann.
Lecture song recital.
Songs of the Southland.

Sinai Temple,
Rev. Max Reichler.
Sermon on music.
Reference to music in sermon.
Special musical service.

Tremont Presbyterian Church,
Rev. Henry Hartman, Ph.D.
Sermon on music.
Special musical service.
Junior and Senior Chorus.

West Farms Reformed Church,
Rev. W. M. MacNeill.
Special musical service.

Willis Avenue Methodist Church,
Rev. John E. Zeitler.
Sermon on music.

Woodstock Presbyterian Church,
Rev. James Cromie.

BOROUGH OF RICHMOND

Brighton Heights Reformed Church,
New Brighton,
Rev. J. K. Brinkerhoff.
Sermon on music.
Special musical service.

Randall Memorial Church,
New Brighton,
Rev. Edward M. Deems.
Sermon on music.
Special musical service.

Moravian Collegiate at Castleton
Corner,
West New Brighton,
Rev. F. R. Nitzschke.

St. Marks M. E. Church,
Prince Bay,
Rev. D. H. Gridley.
Reference to music in sermon.

Park Baptist Church,
Port Richmond.
Sermon on music.
Special musical service.

Unitarian Church of the Redeemer,
New Brighton,
Rev. George Crosswell Cressey.

BOROUGH OF BROOKLYN

Ainslee St. Presbyterian Church,
Rev. George M. Nicholl.
Reference to music in sermon.

Bethlehem Evangelical Church,
Rev. W. E. Bourquin.

All Souls' Church,
Rev. A. Eugene Bartlett,
Sermon on music.

Beth Israel A. E. Church,
Rev. Israel Goldfarb.
Sermon on music.
Special musical service.

Arlington Ave. Presbyterian Church,
Rev. John H. Kerr.
Reference to music in sermon.

Borough Park Presbyterian Church,
Rev. L. P. Armstrong.

Bedford Presbyterian Church,
Rev. S. Edward Young.
Reference to music in sermon.
Special musical service.

Borough Park Christian Church,
E. B. Kemm, Pastor.
Sermon on music.

Brooklyn Society for Ethical Cul-
ture,
Rev. Henry Newman.

Buffalo Avenue M. E. Church,
Rev. W. H. Gillies.
Reference to music in sermon.

Bushwick Avenue Congregational
Church,
Rev. J. L. Clark.
Sermon on music.
Special musical service.
Chimes rung, 3 P. M.

Calvary Baptist Church,
Rev. George Rittenhouse.
Sermon on music.

Calvary Episcopal Church,
Rev. John Williams.
Sermon on music.

Church of the Advent,
Rev. Richard R. Upjohn.
Special musical program.

Church of Christ,
Rev. Kirby Page.

Church of Christ (Disciple),
Rev. Lyman E. Page.
Reference to music in sermon.
Special musical service.

Church of Our Father,
Rev. Thomas E. Potterton.
Reference to music in sermon.
Special musical service.

Church of the Messiah,
Rev. St. Clair Hester.
Sermon on music.
Vesper music.

Church of the New Jerusalem,
Rev. Jacob E. Warren.
Special musical service.

Church of the Pilgrim,
Rev. Richard Roberts.
"The Redemption."
"Hora Novissima."

Church of the Redeemer,
Rev. T. J. Lacey.
Sermon on music.
Special musical service.

Church of St. Marks,
A. L. Charles.
Sermon on music.
Special musical service.

Church of St. Matthew,
Rev. F. W. Norris.

Church of Transfiguration,
Rev. Albert J. Lovelee.

Edgewood Reformed Church,
Rev. Alexander Wouters.

Eighteenth St. M. E. Church,
Rev. Warren G. Bauman.
Reference to music in sermon.
Special musical service.

Epiphany Lutheran Church,
Rev. W. H. Stutta.
Sermon on music.
Special musical service.

Emanuel Evangelical Church,
Rev. George A. Linder.
Sermon on music.
Reference to music in sermon.

Evangelical Church of Peace,
Rev. George F. Schmid.
Sermon on music.
Special musical service.

Fennimore St. M. E. Church,
Rev. Claude C. Coile.
Special musical service.

First Primitive Methodist Church,
Rev. John Proude.

Sermon on music.

Flatbush Christian Church,
Rev. Frederick M. Gordon.

Sermon on music.

Special musical service.

Flatlands M. E. Church,
Rev. Edward E. Wright.

Sermon on music.

Flatlands Reformed Church,
Rev. Charles W. Roeder, Pastor.

Sermon on music.

German Evangelical Reformed
Church,

Rev. M. J. H. Walmut,

Sermon on music.

Reference to music in sermon.

Special musical service.

German Lutheran Schermerhorn
St. Church,

Dr. Jacob W. Loch.

Greenwood Baptist Church,
Rev. F. W. O'Brien.

Reference to music in sermon.

Special musical service.

Chimes rung, 3 P. M.

Greenwood Heights Reformed
Church,

Rev. Stanley G. Tyndall.

Special musical service.

Hanson Place M. E. Church,
Rev. Harry K. Miller.

Sermon on music.

Special musical service.

"Wayfarer,"

Hendricks St. Baptist Church,
Rev. Abner F. Bowling.

Sermon on music.

Special musical service.

Holy Cross Church,
Rev. James Williams.

Janes M. E. Church,

Rev. W. Wofford T. Duncan.

King's Highway Congregational
Church,

Rev. C. Arthur Lincoln.

Lefferts Park Baptist Church,
Rev. E. H. Lovett.

Reference to music in sermon.

Special musical service.

Chimes rung.

Lenox Road Baptist Church,
Rev. W. I. Southern.

Sermons on music.

Special musical service.

Choir of 22 voices.

*Mendelssohn's "Hear My
Prayer."*

Lutheran Incarnation,
Rev. H. S. Miller.

Reference to music in sermon.

Special musical service.

Mapleton Park Congregational
Church,

Rev. E. W. Robinson.

Marcy Avenue Baptist Church,
Rev. John M. Moore.

*Special musical service with ad-
dress.*

Moravian Church,
Rev. F. E. Grunert.

Sermon on music.

Special musical service.

New York Avenue M. E. Church,
Rev. John W. Langdale.
Sermon on music.
Special musical service.

Ocean Parkway M. E. Church,
Rev. William Benj. West.
Reference to music in sermon.

Park Slope Congregational Church,
Rev. M. Laughlin.
Sermon on music.
Special musical service.

Pilgrim Congregational Church,
Rev. Thomas Mann.
Reference to music in sermon.
Special musical service.

Prospect Heights Presbyterian
Church,
Rev. Edwin D. Bailey.
Reference to music in sermon.
Special musical service.

Puritan Chapel,
Rev. Ernest Yountz.

Reformed Church of Flatbush,
Rev. J. Frederick Berg.

Reformed Church of Flatbush,
Rev. Henry J. Wahl.
Sermon on music.
Special musical service.

Ridgewood Heights M. E. Church,
Rev. G. Bobillin.
Sermon on music.

Ridgewood Presbyterian Church,
Rev. Arthur B. Rhinow.
Reference to music in sermon.
Special musical service.

St. George's Church,
Rev. Chas. G. Clark.
Sermon on music.
Special musical service.

St. John the Baptist,
Rev. J. D. Crowell.

St. John's Chapel,
Rev. George D. Graeff.

St. John's Lutheran Church,
Rev. F. B. Clausen.

St. John's M. E. Church,
Special musical service.

St. John's Finnish Swedish Church,
Rev. John Gullans.
Reference to music in sermon.
Special musical service.

St. Katherine's Church,
Rev. Jacob Jacobs.

St. Luke's Church,
Rev. Henry C. Swentzel.
Reference to music in sermon.
Chimes rung at 3 P. M.

St. Luke's Lutheran Church,
Rev. William A. Snyder.

St. Mark's Congregational Church,
Rev. Charles W. Dane.
Special musical service.
*An evening with great masters of
music; Mendelssohn, etc.*

St. Mark's Episcopal Church,
Rev. Lewis Chester Morrison.

St. Mary's Episcopalian Church,
Rev. J. Clarence Jones.

*Cantata Gallia by Gounod, ac-
companied with suitable de-
scription and explanatory re-
marks.*

St. Paul's M. E. Church,
Rev. Charles Stephan.

Reference to music in sermon.
Special musical service.

Salem Lutheran Church,
Rev. J. Alfred Anderson.

Reference to music in sermon.
Special musical program.

Second Church of Christ Scientist,
Rev. Mr. Albert Roe.

Swedish Bethany M. E. Church,
Rev. C. F. Edwards.

Swedish Finnish Congregational
Church,
Rev. August Willandt.
Special musical service.

Temple Beth Emeth,
Dr. Samuel J. Levinson.
Special musical service.
Solo quartet.

*Article on Music and Editorial in
the Temple's weekly publica-
tion called "Truth."*

Third Street South Presbyterian
Church,
Rev. Newell Woolsey Wells.
Reference to music in sermon.

Tompkins Avenue Congregational
Church,
Rev. Alfred C. Church.

Trinity Reformed Church,
Rev. Geo. G. Wacker.
Reference to music in sermon.
Chimes rung, 3 P. M.

Union Baptist Church,
Rev. G. M. MacDonald.

Vanderveer Park Christian Church,
Rev. L. J. Johnson.
Sermon on music.
*Special musical service with jun-
ior choir.*
*Requested best records played at
home.*

Wells Memorial Presbyterian
Church,
Rev. P. E. McEnny.
Sermon on music.
Special musical service.

Westminster Presbyterian Church,
Rev. F. E. Simmons.

Willoughby Avenue Presbyterian
Church,
Rev. Louis Wolferz.
Reference to music in sermon.
Special musical service.

Willoughby Congregational Church,
Rev. Owen James.

BOROUGH OF QUEENS

Elmhurst Presbyterian Church,
Elmhurst,
Rev. H. A. Northacker.
Sermon on music.
Special musical service.

First Congregational Church,
Rockaway Beach,
Rev. John C. Green.
Special musical service.
Organ recital.
Cantata "Maunder's."

First Methodist Church,
Elmhurst,
Rev. H. B. Belcher.

First Methodist Church,
Flushing,
Rev. W. W. W. Wilson.

First Presbyterian Church,
Jamaica,
Rev. Andrew Magill.
Sermon on music.
Special musical service.

First Presbyterian Church,
Springfield Gardens,
Rev. W. J. MacDonald.

Ft. Hamilton Presbyterian Church,
Bay Ridge.

German Second Reformed Church,
Astoria,
Dr. C. D. Steinfuhrer.
Sermon on music.
Special musical program.

Grace Chapel,
Long Island City,
Rev. Charles Nelson.
Sermon on music.
Reference to music in sermon.

Jamaica Dutch Church,
Jamaica,
Rev. Robert K. Wick.
Sermon on music.
Special musical service.
Sullivan's "Festival Te Deum."

Jamesport Congregational Church,
Jamesport,
Rev. E. N. Kirby.
Sermon on music.

Presbyterian Church,
Freeport,
Rev. Sidney Gould.
Sermon on music.
Special musical service.

Protestant Church of Metropolitan,
Maspeth,
Rev. E. C. Kloeppel.
Reference to music in sermon.
Special musical service.
Soprano Solo, "Galilee Vaisi."

Richmond Hill Baptist Church,
Richmond Hill,
Rev. Rolla E. Hunt.
Sermon on music.
Special musical service, fifty voices.

St. Gabriel's Church,
Hollis,
Rev. C. W. French.
Special musical service.
Violin and organ recitals.

St. John's Church,
Flushing,
Geo. W. Eccles.

St. John's Lutheran Church,
Richmond Hill,
Rev. A. E. Benner.
Special musical service.

St. Stephen's Church,
Long Island City.
Special musical service.

Union Evangelical Church,
Corona,
Rev. Dr. W. J. Peck.
Sermon on music.

Zion Scandinavian Church,
Port Richmond,
Rev. R. V. Segmond.

NEW YORK STATE
SUBURBS OF NEW YORK CITY

Ardley Methodist Episcopal Church,
Ardley,

Rev. A. S. Clayton.

Two sermons on music.

Special musical service.

Methodist Episcopal Church,
Buchanan,

Rev. W. E. Lang.

Congregational Church,

Central Nyack,

Rev. John H. Cable.

Ansburys M. E. Church,

Croton-on-Hudson,

Rev. Frank Fletcher.

Sermon on music.

Special musical service.

Methodist Episcopal Church,

Dobbs Ferry,

Rev. Roscoe G. Tarbox.

Reference to music in sermon.

Special musical service.

Chimes rung, 3 P. M.

Presbyterian Church,

Dobbs Ferry on Hudson.

Rev. Philip L. Bick.

Special musical service.

Chimes rung, 3 P. M.

R. C. Church,

Dobbs Ferry,

Rev. J. T. Smith.

Sermon on music.

Special musical service.

Presbyterian Church,

Glen Cove,

Rev. French B. Cowan.

Sermon on music.

Special musical service.

Hitchcock Memorial Church,
Hartsdale,

Rev. Geo. H. Smythe.

Reference to music in sermon.

Special musical service.

Organ recital.

Grace Church,

Hastings-on-Hudson,

Rev. E. H. Clute.

Two special musical services.

Reformed P. E. Church,

Hastings-on-Hudson,

Rev. Elias W. Thompson.

Reference to music in sermon.

Special musical service.

R. C. Church of St. Mary,

Haverstraw,

Rev. A. L. Blaznik.

Reference to music in sermon.

Chimes rung, 3 P. M.

Holy Trinity,

Highland,

Rev. E. D. Sutcliffe.

Irvington Presbyterian Church,

Irvington-on-Hudson,

Rev. G. M. Whitmore.

Sermon on music.

Presbyterian Church,

Larchmont,

Rev. C. L. Carhart.

Sermon on music.

Dutch Reformed Church,

Locust Valley,

Rev. Edward W. Miller.

St. Thomas' Church,
Mamaroneck,
Rev. Wilbur L. Caswell.
Sermon on music.
Special musical service.

St. John's P. E. Church,
Monticello,
Rev. Wm. Schroeder.
Sermon on music.
Special musical service.

Mt. Kisco Presbyterian Church,
Mt. Kisco,
Rev. Herbert B. Howe.
Sermon on music.
Special musical service.

Emanu-El Synagogue,
Mt. Vernon,
Rev. Elias Margolis.
Reference to music in sermon.

English Lutheran Church,
Mt. Vernon,
Rev. G. Morris Smith.
Reference to music in sermon.
Special musical service.

First Baptist Church,
Mt. Vernon,
Rev. Geo. D. Adams.
Special musical service.

Heights Congregational Church,
Mt. Vernon,
Rev. Charles R. Seymour.

Macedonia Baptist Church,
Mt. Vernon,
Rev. R. Nelson.

St. John's Church,
Mt. Vernon,
Rev. W. Frenzen.
Sermon on music.
Special musical service.

St. Paul's Lutheran Church,
Mt. Vernon,
Rev. Edward Staudemann.
Sermon on music.
Special musical service.
Organ recital.

Sinai Temple,
Mt. Vernon,
Rev. J. I. Garfinkle.

First Presbyterian Church,
New Rochelle,
Rev. George Reynolds.
Sermon on music.
Special musical service.
Chimes rung, 3 P. M.

North Avenue Presbyterian Church,
New Rochelle,
Rev. Robert Gardner McGregor.
Sermon on music.
Special musical service.
Chimes rung, 3 P. M.

Salem Baptist Church,
New Rochelle,
Rev. Tillman B. Johnson.
Sermon on music.
Special musical service.

Trinity Church,
New Rochelle,
Rev. Charles F. Canedy.
Special musical service.
Orchestra oratorio.
Community singing.
Chimes rung, 3 P. M.

First Baptist Church,
Ossining,
Rev. G. P. Perry.
Sermon on music.

Star Bethlehem Baptist Church,
Ossining,
Rev. E. H. Duers.

Sermon on music.

Reference to music in sermon.

Special musical service.

Presbyterian Church,
Pleasantville,
Rev. Lester H. Bent.

Rockville Centre Presbyterian
Church,

Rockville Centre,

Rev. A. H. Rennie.

Reference to music in sermon.

Special musical service.

Presbyterian Church,
Spencer,
Rev. R. A. Vose.

Immaculate Conception,
Tomkins Cove, Rockland Co.,
Rev. James MacDonnell.

Sermon on music.

Methodist Episcopal Church,
Valhalla,
Rev. George E. W. Bryant.

Christ Lutheran Church,
Woodhaven,
Rev. H. E. Meyer.

Reference to music in sermon.

Chimes rung, 3 P. M.

First Methodist Episcopal Church,
Yonkers,
Rev. Lewis E. Christian.

First Presbyterian Church,
Yonkers,

Rev. Wendell Prime Keeler.

*Address on religious value of
music.*

Special musical service.

"Elijah."

Messiah Baptist Church,
Yonkers,

Rev. S. W. Smith.

Sermon on music.

Special concert.

Special musical service.

Methodist Episcopal Church,
Yonkers,
Rev. J. Wesley Johnston.

Temple Emanuel Church,
Yonkers,

Rev. Jacob Tarshish.

Sermon on music.

Special musical service.

NEW JERSEY

SUBURBS OF NEW YORK CITY

Archer Memorial M. E. Church,
Allendale,
Rev. C. S. Woodruff.

Alpine M. E. Church,
Alpine,
Rev. William E. Sawyer.

Grace M. E. Church,
Arlington,
Rev. H. W. Rosencrant.

Reference to music in sermon.

First Methodist Episcopal Church,
Arlington,
Rev. Henry L. Lamdin.

Special musical service.

Swedish Lutheran Church,
Arlington,
Rev. Alfred Ostlund.

Reference to music in sermon.

First Methodist Episcopal Church,
Bayonne,
M. Y. Bovard.

Christ Presbyterian Church,
Bayonne,
Rev. Hy. Kauffman.

Special musical service.

Bergen Pt. Baptist Church,
Bayonne,
Rev. E. B. Price.

Fifth St. Reformed Church,
Bayonne,
Rev. F. S. Wilson.

Wesley Methodist Episcopal Church,
Belleville,
Rev. J. O. Sparmon.

Special musical service.

Belleville Reformed Church,
Belleville,
Rev. J. Garland Hamner, Jr.

Sermon on music.

Praise service.

Organ recital.

Methodist Episcopal Church,
Bernardsville,
Rev. E. B. Rohrbach.

First Presbyterian Church,
Bloomfield,
Rev. A. S. Sinclair.

Sermon on music.

Special musical service.

*Address on "Neighborhood Work
Through Music," Miss Susanna
Myers.*

Presbyterian Church,
Boonton,
Rev. G. Louis McCann.

Special musical service.

Methodist Church,
Bound Brook,
Rev. C. F. Kulp.
Sermon on music.

Methodist Episcopal Church,
Califon,
Rev. H. P. King.

First Presbyterian Church,
Carlstadt,
Rev. F. N. Kohler.

Sermon on music.

Special musical service.

Concert and organ music.

Union Congregational Church,
Cedar Grove,
Rev. A. R. Fisk.

Special musical service.

Federated Congregational Methodist
Presbyterian Church,
Chester,
Rev. J. S. Burton.

Roosevelt M. E. Church,
Chrome,
Rev. J. Earl Custer.

Sermon on music.

Reference to music in sermon.

Reformed Church,
Closter,
Rev. O. J. Hogan.

Reference to music in sermon.

St. John's R. C. Church,
Cliffside,

Rev. A. J. Ferretti.

*Schubert's "Ave Maria," also
hymns.*

St. Peter's Church,
Clifton,
Rev. J. G. Martin.
Sermon on music.

Methodist Episcopal Church,
Columbia,
Rev. E. A. Quimby.
Reference to music in sermon.

First Congregational Church,
Cresskill,
Rev. B. Milton Smith.
Reference to music in sermon.
Special musical service.

First Methodist Episcopal Church,
Dover,
Rev. George Whitehead.

St. John's Church,
Dover,
Rev. Walter E. Howe.
Sermon on music.
Special musical service.

Arlington Ave. Presbyterian Church,
East Orange,
Rev. Walter S. Davison.

Elmwood Presbyterian Church,
East Orange,
Rev. Frederick Dunnels.
Address on music.
Special musical program.

Park Avenue M. E. Church,
East Orange,
Rev. Henry J. Johnston.
Reference to music in sermon.

Emmanuel Lutheran Church,
East Rutherford,
Rev. C. F. W. Meyer.

Wesleyan M. E. Church,
East Rutherford,
Rev. Dr. W. A. Knox.
Sermon on music.
Special musical service.
Chimes rung, 3:30 P. M.

First Baptist Church,
Elizabeth,
Rev. N. M. Simmonds.
Sermon on music.
Special musical service.
Organ recital.

Central Baptist Church,
Elizabeth,
Rev. Frank B. Smith.

First Presbyterian Church,
Elizabeth,
Rev. O. A. Campbell.

German Lutheran Church,
Elizabeth,
Rev. F. W. Schott.
Reference to music in sermon.
Special musical service.

Fulton M. E. Church,
Elizabeth,
Rev. Roland L. Luench.

Holy Trinity Evangelical Lutheran
Church,
Elizabeth,
Rev. Harry L. Y. Seyler.
Sermon on music

St. James M. E. Church,
Elizabeth,
Rev. W. R. Neff.
Reference to music in sermon.
Special musical service.

Scandinavian Lutheran Church,
Elizabeth,
Rev. I. Hustvedt.

Reference to music in sermon.

Westminster Hope Memorial
Church,
Elizabeth,
Rev. William B. Hamilton.

Sermon on music.

Special musical service.

Bethany Presbyterian Church,
Englewood,
Rev. Thomas J. B. Harris.

Methodist Episcopal Church,
Englewood,
Rev. C. E. Scudder.

Sermon on music.

Special musical service.

St. Paul's Church,
Englewood,
Rev. Fleming James.

Sermon on music.

Special musical service.

Chimes rung, 3 P. M.

Flemington M. E. Church,
Flemington,
Rev. Austin Armstrong.

Sermon on music.

Special musical service.

Holy Angels' Academy Church,
Fort Lee,
Rev. John H. C. Rutten.

First Presbyterian Church
Garfield,
Rev. W. S. Voorhies.

Congregational Church,
Glenridge,
Rev. Clarence H. Wilson.

Sermon on music.

Special musical service.

Congregational Church,
Grantwood,
Rev. Noah C. Gause.

First Reformed Church,
Guttenberg,
Rev. H. A. Eliason.
Special musical service.
Chimes rung, 3 P. M.

Calvary Baptist Church,
Hackensack,
Rev. Charles A. Barwise.
Sermon on music.
Special musical service.

First Presbyterian Church,
Hackensack,
Rev. C. R. Kueber.
Sermon on music.
Reference to music in sermon.
Special musical service.

Italian Reformed Church,
Hackensack,
Rev. Gaetano Ivrisso.

Mt. Olive Baptist Church,
Hackensack,
Rev. J. P. E. Love.

Second Reformed Church,
Hackensack,
Rev. Arthur Johnson.

Harrington Park Reformed Church,
Harrington Park,
Rev. Thomas Adams.

Davis Memorial M. E. Church,
Harrison,
Rev. W. C. Kinsey.
Sermon on music.
Oratorio, "Holy City."

St. John the Divine, P. E.,
Hasbrouck Heights,
Rev. C. A. Stridsberg.

Congregational Church,
Haworth, Bergen Co.,
Rev. Charles A. Jones.

*Two sermons on music.
Special musical service.
Organ, piano and voice.*

First Baptist Church,
Hoboken,
Rev. M. T. Shelford.

*Address on music.
Special musical service.
Chimes rung, 3 P. M.*

First M. E. Church,
Hoboken,
Rev. Charles Waldron.

St. Ann's Church,
Hoboken,

Rev. M. Di Sapio.
*Special musical service.
Chimes rung.*

St. Bartholomew's Church,
Hohokus,
Rev. Robert J. Thomson.
*Reference to music in sermon.
Special musical service.*

First Baptist Church,
Irvington,
Rev. A. J. Steelman.

First Reformed Church,
Irvington,
Rev. L. J. Legget.
Special musical service.

Irvington Methodist Church,
Irvington,
Rev. Carl K. Quimby.
*Reference to music in sermon.
Special musical service.*

Brown Memorial M. E. Church,
Jersey City,
Rev. Arthur Lucas.

Church of the Redeemer (Lutheran),
Jersey City,
Rev. J. E. Hendel.

First Congregational Church,
Jersey City,
Rev. H. L. Everett.
*Sermon on music.
Special musical service.*

First Presbyterian Church,
Jersey City,
Rev. Alfred D. Sadler.
*Reference to music in sermon.
Special musical service.*

Greenville Heights Baptist Church,
Jersey City,
Rev. Frank S. Squyer.
Reference to music in sermon.

German M. E. Church,
Jersey City,
Rev. Max Dieterle.

Linden Avenue M. E. Church,
Jersey City,
Rev. J. G. Lytle.

Our Lady of Sorrows,
Jersey City,
Rev. E. Monteleone.
*Reference to music in sermon.
Special musical program.*

St. Ann's Church,
Jersey City,
Rev. Joseph Wizeliono.
*Sermon on music.
Special musical service.*

St. John's German Evangelical Reformed Church.

Jersey City,

Rev. G. Andreas.

Special musical service.

St. John's German M. E. Church,

Jersey City Heights,

Rev. Carl Rodermeyer.

Sermon on music.

Special musical service.

Salem Evangelical Church,

Jersey City,

Rev. F. Egger.

Reference to music in sermon.

Special musical service.

Second Presbyterian Church,

Jersey City,

Rev. Henry C. Cronin.

Sermon on music.

Special musical program.

Summit Avenue Baptist Church,
Jersey City,

Rev. Leon J. Brace.

Special musical service.

West Side An. M. E. Church,

Jersey City,

Rev. S. F. Davis.

The Knox Presbyterian Church,

Kearney,

Rev. Jean G. Lyon.

All Saints' P. E. Church,

Leonia,

Rev. A. H. Derby.

Methodist Episcopal Church,

Leonia,

Rev. Arthur S. Knight.

Methodist Episcopal Church,
Little Falls,

Rev. Rufus K. Boyd.

Sermon on music.

Special musical program.

Second Reformed Church,

Little Falls,

Rav. John Sietsema.

Reference to music in sermon.

Special musical service.

Metuchen Presbyterian Church,

Metuchen,

Rev. J. G. Mason.

Sermons on music.

*Special musical service, morning
and evening.*

Methodist Episcopal Church,

Midland Park,

Rev. E. M. Garton.

Reference to music in sermon.

Central Presbyterian Church,

Montclair,

Rev. E. M. Nylie.

Reference to music in sermon.

Chimes rung, 3 P. M.

Methodist Episcopal Church,

Morristown,

Rev. Thomas T. Crawford.

St. Anthony's Catholic Church,

Nanuet,

Rev. N. W. Haus.

Sermon on music.

Calvary Presbyterian Church,

Newark,

Rev. W. P. Lemon.

Special musical service.

DeGroot M. E. Church,

Newark,

Rev. Oscar L. Joseph.

East Side Presbyterian Church,
Newark,
Rev. Peter DiNardo.

Eighth Avenue M. E. Church,
Newark,
Rev. Elzir G. Van Tilbury,
Reference to music in sermon,
Feb. 1.

Elizabeth Avenue Baptist Church,
Newark,
Rev. George McNeely.

Fensmuth Presbyterian Church,
Newark,
Rev. George H. Brenning.

Fifth Avenue Presbyterian Church,
Newark,
Rev. Joseph Hunter.
Sermon on music.
Special musical services.

First Congregational Church,
Newark,
Rev. I. Moffatt.
Sermon on music.
Special musical service.

First Presbyterian Church,
Newark,
Rev. W. J. Dawson.

Forest Hill Church,
Newark,
Rev. John S. Carlile.
Reference to music in sermon.
Special musical service.

Memorial Presbyterian Church,
Newark,
Rev. Andrew S. Zimmerman.
Special musical service.

Park Presbyterian,
Newark,
Rev. Charles Lee Reynolds.

Peddie Memorial Church,
Newark,
Rev. M. Joseph Twomey.

Roseville Presbyterian Church,
Newark,
Rev. W. Chapman.
Sermon on music.

Roseville Baptist Church,
Newark,
Rev. C. LaDuc.
Sermon on music.

Roseville M. E. Church,
Newark,
Rev. D. F. Diefendorf.
Community concert.

Second Presbyterian Church,
Newark,
Rev. John Muyskens.
Reference to music in sermon.

Sixth Presbyterian Church,
Newark,
Rev. Charles F. Bazata.
Sermon on music.
Special musical service.

South Park Presbyterian Church,
Newark,
Rev. G. C. Vincent.
Sermon on music.
Special musical service.

St. James' Roman Catholic Church,
Newark,
Rev. P. Cody.
Schubert's Mass in F.

St. Paul's M. E. Church,
Newark,
Rev. George P. Dougherty.
Special musical services.

Temple B'Nai Jeshurun,
Newark,
Rev. Solomon Foster.
Sermon on music.

The Central Presbyterian Church,
Newark,
Rev. George Walton King.
Sermon on music.
Special musical program.

Weequahic Presbyterian Church,
Newark,
Rev. George W. Gulick.

Franklin Reformed Church,
Nutley,
Rev. Harold W. Schenck.

Vincent M. E. Church,
Nutley,
Rev. S. F. Jackson.

Reformed Church,
Oradell,
Rev. Edgar I. McCully.
Sermon on music.
Special musical service.

Central Presbyterian Church,
Orange,
Rev. John H. Patterson.
Sermon on music.
Special musical program.

Ebenezer Baptist Church,
Orange,
Rev. W. T. Watkins.

First Presbyterian Church,
Orange,
Rev. H. H. McQuilkin.

Hillside Presbyterian Church,
Orange,
Rev. F. Boyd Edwards.
Special musical service with address.

Methodist Episcopal Church,
Orange,
Rev. G. W. Gardner.

North Orange Baptist Church,
Orange,
Rev. Arthur Thomas Fowler.
Sermon on music.
Special musical service.

Unitarian Church,
Orange,
Rev. W. R. Hunt.

Calvary Baptist Church,
Passaic,
Rev. L. J. Beynon.

First Evangelical Presbyterian
Church,
Passaic,
Rev. Paul H. Hoph.
Special musical service.

First Presbyterian Church,
Passaic,
Rev. James D. Steele.
Sermon on music.
Special musical service.

St. Peter and Paul's Russian Ortho-
dox Church,
Passaic,
Rev. Joseph Stephano.
Reference to music in sermon.
Special musical service.

Unitarian Church,
Passaic,
Rev. W. L. McKinver.

Church of the Redeemer,
Paterson,
Rev. J. Oscar Boyd.
Special musical service.

Church of St. Michael's,
Paterson,
Rev. Carl Cianni.
Sermon on music.
Special musical service.

First English Lutheran Church,
Paterson,
Rev. Arthur N. Bean.
Sermon on music.
Reference to music in sermon.
Special musical service.

First Unitarian Church,
Paterson,
Rev. B. Franklin Allen.
Sermon on music.

Madison Ave. Presbyterian Church,
Paterson,
Rev. F. J. Miller.

St. John's Lutheran Church,
Paterson,
Rev. Carl Krueger.

St. Luke's German Evangelical Lutheran Church,
Paterson,
Rev. H. F. R. Stechholz.
Having bells rung.

St. Paul's Lutheran Church,
Paterson,
Rev. Walter Koenig.

Second Presbyterian Church,
Paterson,
Rev. Alvin C. Sawtelle.

Sixth Reformed Church,
Paterson,
Rev. H. P. Schnurman.
Reference to music in sermon.
Special musical service.

Third Presbyterian Church,
Paterson,
Rev. O. M. Derncott.

Totowa Presbyterian Church,
Paterson,
Rev. C. E. Stoneton.

United Presbyterian Church,
Paterson,
Rev. R. M. Blackwood.
Reference to music in sermon.

Congregational Church,
Plainfield,
Rev. H. G. Clark.
Reference to music in sermon.
Special musical service.

Monroe Avenue M. E. Church,
Plainfield,
Rev. John William Flynn.

First Methodist Church,
Rahway,
Rev. B. S. Crowcroft.
Reference to music in sermon.

First Methodist Episcopal Church,
Ridgefield Park,
Rev. H. B. Leech.

First Presbyterian Church,
Ridgefield Park,
Rev. James P. Stofflet.
Sermon on music.
Singing by the Church.

Ridgefield Reformed Church,
Ridgefield,

Rev. Thomas M. Ross.

Sermon on music.

Special musical service.

Emmanuel Baptist Church,
Ridgewood,

Rev. Charles D. Wright.

Baptist Church,

Rutherford,

Rev. G. D. Allison.

Sermon on music.

Reference to music in sermon.

Special musical service.

First Presbyterian Church,
Rutherford,

Rev. Richard Earl Locke.

Sermon on music.

Special musical service.

Methodist Episcopal Church,
Sergeantsville,

Rev. John M. Jaqueth.

First Baptist Church,

South Amboy,

Rev. George W. McComb.

First Baptist Church,

South Orange,

Rev. David L. Cosly.

Methodist Episcopal Church,
South Orange,

Rev. Thomas M. Pender.

Trinity Presbyterian Church,
South Orange,

Rev. Edwin E. White.

St. Joseph's Main Street Church,
Spring Valley,

Rev. Antonio Voccoli.

Methodist Episcopal Church,
Stanhope,

Rev. Norman P. Champlin.

Reference to music in sermon.

Special musical program.

Methodist Episcopal Church,
Summit,

Rev. Herbert C. Lytle.

Special musical service.

Organ recital.

Methodist Episcopal Church,
Succasunna,

Rev. F. S. Benson.

Reference to music in sermon.

Central Presbyterian Church,
Summit,

Rev. Rockwell S. Brank.

Tenafly Presbyterian Church,
Tenafly,

Rev. J. Calvin Mead.

Sermon on music.

Special musical service.

St. Paul's A. M. E. Zion Church,
Trenton,

Rev. I. B. Turner.

First Baptist Church,
Union Hill,

Rev. R. H. Rollins.

Presbyterian Church,
Union,

Rev. Harry Nesbit.

Special musical service.

St. Augustine's Church,
Union Hill,

Rev. R. J. Byer.

Reference to music in sermon.

Special musical service.

First Methodist Episcopal Church,
Washington,
Rev. J. E. Washabaugh.
Special musical program.

Clifton Chapel,
Weehawken,
Rev. Henry Bacon Allen.
Special musical service.

North Bergen Reformed Church,
Weehawken,
Rev. William Mager.
Sermon on music.
Special musical service.

Baptist Church,
Westfield,
Rev. E. J. Holden.

Congregational Church,
Westfield,
Rev. W. W. Coe.
Sermon on music.

First Methodist Church,
Westfield,
Rev. Charles W. Wright.

St. Paul's Church,
Westfield,
Rev. James A. Smith.
Sermon on music.

Trinity Reformed Church,
West New York,
Rev. A. W. Hopper.
Reference to music in sermon.
Special musical program.

First Presbyterian Church,
Whippany,
Rev. Joseph Edward Walsh.
Sermon on music.

Methodist Episcopal Church,
Woodhaven,
Rev. F. Stiehler.

Reformed Church,
Wyckoff,
Rev. A. F. Parker.

OTHER STATES

Diamond Hill Church,
Cos Cob, Conn.,
Rev. Miner Harwood.

Stamford Baptist Church,
Stamford, Conn.,
Rev. Clarence H. Frank.
Special musical service.

First Congregational Church,
Stamford, Conn.,
Rev. Alfred Grant Walton.
Special musical service by choir.
30 voices and soloists.
Horatio Parker's "Hora Novissima."

First Congregational Church,
Sound Beach, Conn.,
Rev. Lewis W. Barney.

East Avenue M. E. Church,
South Norwalk, Conn.,
Rev. H. E. Marsland.
Sermon on music.
Special musical service.

First Baptist Church,
Arlington, Mass.,
Rev. H. S. Potter.

Milford Methodist Church,
Milford, Pa.,
Rev. S. F. Custard.

Lombard St. Cen. Presbyterian
Church,
Philadelphia, Pa.,
Rev. William Lloyd Imes.

First Methodist Protestant Church,
Pittsburg, Pa.,
Rev. J. Robert Carlton Clark.

Three sermons on music.
Reference to music in sermons.
Special musical service.

NOTE—Only such churches are listed here as reported their activities;
many others participated.

NOTE—Where sermon on music and reference to music in sermon are
both mentioned it signifies different services. Blank spaces indicate that
churches have signified participation, but have not designated its character.

THE CHURCHES

COOPERATION OF ORGANISTS

I am a devoted lover of music. I give organs to churches or help churches to get organs, because I am willing to be responsible for everything the organs say, although I could not be responsible for all that is said from the pulpit.

—ANDREW CARNEGIE.

THE coöperation of the organists was as wholehearted as that of the clergy. It was the organists' naturally who gave their services whenever a church announced special musical programs as part of its Music Week observance. Yet only such organists have been listed as sent in specific announcement of the music they were planning to give.

It is noteworthy that the organists did not confine their Music Week activities to the churches with which they were connected. Many of them, especially those who were also music teachers, conducted programs in their homes and studios. These outside contributions are listed elsewhere in this book.

An oratorio or a cantata, and sometimes both, was a frequent effort for Music Week made by the organists in the churches. This work often involved special rehearsals with augmented choirs. In addition, a number of organists gave an evening or afternoon musical program, thus in many cases arranging two or three church music events in honor of the Week.

Scores of organists who did not send in a written program are known to have helped the clergy in celebrating Music Week by providing at least extra music on the

opening Sunday of the Week, where no other musical observance took place. This participation in the city's musical demonstration was so generally given, and was so eminently worthwhile where more elaborate plans could not be undertaken that it is unfortunate fuller information regarding these contributions was not received by the committee, so that the organists' remarkable participation in New York's Music Week could be more completely recorded.

BOROUGHES OF MANHATTAN AND BRONX

NEW YORK CITY

Leon S. Adger, Organist,
St. James Presbyterian Church.
Organist recital.

J. Warren Andrews, Organist,
Church of the Divine Paternity.
*Organ recital—assisted by the
full choir and Gretchen Sittig,
violinist, and Edgar H. Sittig,
'cellist.*

Samuel A. Baldwin,
The College of the City of New York.
Two organ recitals.

Frederic Berryman, Organist,
St. Peter's Church.
*Organ recital and special musical
service, Gounod's "Gallia" with
augmented choir.*

C. H. H. Booth, Organist,
Lutheran Church of the Advent.
*Special musical program.
Organ recital.*

Dr. William C. Carl, Organist,
Chairman Organists' Division, New
York's Music Week,
First Presbyterian Church.
*Selections from oratorio "Elijah,"
Mendelssohn, sung by largely
augmented choir.*

John Cushing, Organist,
Calvary P. E. Church.
*Organ recital.
John Bland, Director.*

Clarence Dickinson, Organist,
Brick Church and Union Theological
Seminary.
*Program of 16th-17th Century.
Italian music, with two choirs,
instrumental choir and organ,
at Union Theological Semi-
nary. Soloists, Inez Barbour,
Rose Bryant, Lambert Murphy,
Frank Croxton. Sam Franko
conducting instrumental choir.
Mendelssohn's "Hymn of Praise,"
with full chorus. Soloists,
Vahrah Hamburg and George
Hamlin. Friday noon at Brick
Church.*

Mr. Joseph P. Donnelly, Organist,
Collegiate Church (Knox Memorial).

Cantata, "God is Our Refuge,"
by Mark Andrews.

Rendered by young people's
chorus, choir of thirty.

H. H. Duncklee, Organist,
Collegiate Church.

Kipling's "Recessional," with musical
setting by H. A. Matthews.

Gottfried H. Federlein, Organist,
Temple Emanu-El.

Organ recital.

Lillian Fowler, Music Director,
Chelsea Presbyterian Church.

Concert, by choir, the Serenaders,
Orchestra and Banjo Club, and
assisting artists.

Walter C. Gale, Organist,
Broadway Tabernacle.

"Elijah" with harp, strings and
organ.

Pauline Dobson Gold, Organist,
Ft. Washington Presbyterian
Church,

Special musical service.

Organ recital with soloists.

Organist, M. A. Goldworthy,
St. Andrews Church.

Special musical program.

Organ recital.

Frank Turner Harrot, Organist,
Chapel of the Intercession.

Special musical service.

Organ recital.

Choral evensong.

F. H. Lechudi, Organist,
N. Y. Institute for the Education of
the Blind.

Concert of organ, piano and violin
numbers.

J. Christopher Marks, Organist,
Church of the Heavenly Rest.

Prelude—Offertoire—violin and
organ anthem, "Fear Not, O
Israel"—Spicker. "O Let the
Nations Be Glad"—Kinder.
"Sing Unto God"—Marks.

Offertoire, "Hymn St. Cecile."

Hallelujah, "Mount of Olives"—
Beethoven

Postlude, "Romanza"—Simonetti.

Mrs. Chester C. Marshall, Organist,
St. James' M. E. Church.

Special musical service with or-
gan and violin and selected
voices from the choirs of St.
Bartholomew, Brick Church
and St. James.

T. Tertius Noble, Organist,
St. Thomas Church.

Organ recital.

A. Russ Patterson, Organist,
Calvary M. E. Church.

Special musical service.

H. Rannefeld, Organist,
Zion Evangelical Church.

Special musical program.

Arthur Rose, Organist,
Central Baptist Church.

Special musical program.

"Holy City."

Chilion Roselle, Organist,
Broadway Presbyterian Church.
"Stabat Mater."
Organ recital.

Maurice C. Rumsey, Organist,
St. Matthews Church, P. E.
Special musical program.
"Nesse Solennelle."
Mendelssohn's "Elijah," with augmented church choir.
Organ recital and orchestra.

Sigmund Sabel, Organist,
Social House, Emmanuel Brotherhood.

Frederick Schleider, Organist,
Collegiate Church of St. Nicholas.
Quartette music under the auspices of the National Association of Organists.

Catherine C. Scott, Organist,
Mother A. M. E. Zion Church.
Special musical service, assisted by choir of forty voices.

Frank E. Ward, Organist,
Church of the Holy Trinity.
Special musical service.

George A. Wedge, Organist,
Madison Avenue M. E. Church.
Rossini's "Stabat Mater."

Conrad Wirtz, Organist,
Grace Emmanuel Church.
Special musical program.

I. E. Wright, Organist,
Mott Haven Reformed Church.
Special musical program.

BOROUGHES OF BROOKLYN AND QUEENS

Miss Imogene Areson, Organist,
First Methodist Episcopal Church.
Special musical program.

John Hyatt Brewer,
Lafayette Ave. Presbyterian Church.
Organ recital.

George M. Chadwick, Organist,
Dutch Reformed Church.
Quartet and chorus.
Organ recital.

W. Stanfield Cooper, Jr., Organist,
St. Matthews Lutheran Church.
Special musical program.

Alfred Y. Cornell, Organist,
Church of the Pilgrims.
Two special musical programs.
"Redemption and Hora Novissima."

George W. Dawson, Organist,
First Congregational Church.
Maunder's Cantata, "Penitence, Pardon and Peace."
Organ recital.

E. Lewis Elmer, Organist,
Memorial Presbyterian Church.
Cantata and organ recital.

Warren H. Gehrken, Organist,
St. Luke's P. E. Church.
Elaborate musical program.
Organ recital with Edgar H. Sittig, of the Sittig trio of New Jersey, assisting.

Warren R. Hedden, Organist,
First Reformed Church.
Mendelssohn's "Elijah."

Miss Maude Hendrickson, Organist,
Queens Reformed Church.

Special musical program.

Mrs. W. H. Lake, Organist,
Ft. Hamilton Presbyterian Chapel.

Edith Ewell Lewis, Organist,
St. John's M. E. Church.

Special musical program.

Charles J. McDermott, Organist,
Our Lady of Perpetual Help, R. C.
Church.

Special musical service.

Organ recital.

William C. Macfarlane,
Clinton Ave. Congregational Church.

*Excerpts from "Messiah" and
special solos, etc.*

Mendelssohn program.

E. Sheffield Marsh, Organist,
St. Mary's Church.

*Special musical program, Goun-
od's "Gallia."*

Edward E. Maud, Organist,
Second Church of Christ.

M. Mauro-Cottone,
St. Francis Church.

Organ recital.

Albert B. Mehnert, Organist,

*Organ recital and cantata by
quartet.*

Eugene C. Morris,
Bushwick Ave. Central M. E. Church.

Special musical service.

*Organ recital and community
sing.*

Albert Reeves Norton, Organist,
Reformed Church on the Heights.

Organ recital.

Mrs. H. G. Reed, Organist,
St. Stephens Church.

Special musical program.

Herbert S. Sammond,
Temple Beth Emeth.

*Solo from Gaul's "Holy City"
and quartet.*

Warren Gehrken, Organist,
St. Luke's Church.

Organ recital.

George C. Stout, Organist,
Marcy Avenue Baptist Church.

Special musical program.

Organist,
Messiah Baptist Church.

Concert.

Organ recital.

Miss Lillian Rogers, Organist,
Baptist Temple.

"Holy City."

Organ recital.

NEW YORK STATE

E. Burten, Organist,
Presbyterian Church,
Dobbs Ferry on Hudson.

Special musical program.

Organ recital.

F. Colwell Conklin, Choir Director,
Presbyterian Church,

Larchmont.

Special musical program.

Mrs. C. W. Eisner, Organist,
St. Paul's M. E. Church,
Hartsdale.

Special musical program.

Miss Marian Hodge, Organist,
Church of the Redeemer,
North Pelham.

Special musical program.

Miss Jennie E. Nelson, Organist,
Woodlawn Methodist Church,
Yonkers.

Special musical program.

R. Benson Ray, Organist,
First Presbyterian Church,
Katonah.

Special musical program.

Miss E. Roth, Organist,
St. Luke's Lutheran Church,
Woodhaven.

Special musical program.

J. Lincoln Van Dyke, Organist,
Messiah Baptist Church,
Yonkers.

Special musical program.

NEW JERSEY

SUBURBS OF NEW YORK CITY

Miss Nancy F. Baumann, Organist,
Cliffside,
St. John R. E. Church.

*Schubert's "Ave Maria" and
hymns.*

Emma Clark Bridge, Organist,
Jersey City,
First Congregational Church.

Special musical program.

George A. DeLamater, Organist,
Union Hill,
St. Augustine's Church.

Special musical program.

Mass in "F."

Choir of fifty voices.

Double Quartet, ten-piece orchestra.

R. W. Edwards, Organist,
Orange,
Central Presbyterian Church.

Special musical program.

Mrs. E. Dale Field, Organist,
Clinton,
Methodist Episcopal Church.

*Special musical program.
Congregational singing.*

Kate Elizabeth Fox, Organist,
Morristown,
Church of the Redeemer.

*Special musical program.
"Messiah."*

Organ recitals.

Mr. J. Hollywood, Organist,
Newark,

St. James' Roman Catholic Church.

Special musical program.

Schubert's Mass in F.

Miss Teresa Maloney, Organist,
Jersey City,

St. Bridget's Church.

Special musical program.

Organ recital.

Congregational singing of hymns.

Miss Edith E. Sackett, Organist,
Englewood,
West Side Presbyterian Church.
*Organ recital and special musical
service.*

Henry Weston Smith, Organist,
Summit,
Summit M. E. Church.
Organ recital.

Miss Laura T. Ward,
Bloomfield,
Old First Church.
*Organ recital.
Special musical program.*

A. F. Weinberg, Organist,
Arlington,
First M. E. Church.
Special musical program.

J. B. Winterbottom, Organist,
Newark,
Grace Church.
Organ recital.

F. C. Woodruff, Organist,
Cranford,
First Presbyterian Church.
*Special musical service and or-
gan recital.*

Organist,
Newark,
St. Paul's M. E. Church.
Special musical program.

COOPERATION OF COMMERCIAL AND INDUSTRIAL HOUSES

Give us, O give us the man who sings at his work!
He will do more in the same time—he will do it better—
he will persevere longer. One is scarcely sensible of
fatigue whilst he marches to music.

—CARLYLE.

MUSIC WEEK being a demonstration of music's value in everyday life, the participation of the industrial plants was sought. The Committee was most successful in arousing the interest of the city's business houses to coöperate through musical activities at that time. The thought kept prominently in mind was to impress upon them the important truth of how music benefits the industrial world and how it can serve both employers and workers. So all the industrial plants and mercantile houses in New York and surrounding territory employing more than 100 workers were circularized with letters and literature.

Music has a distinct and well defined place in industry. The stage of theory and argument has passed, and demonstrated facts in a hundred different fields of effort are now available.

This has been called the age of invention. Man has devised every conceivable kind of intricate and delicate machinery to do his bidding and to save his time and direct effort, but he has been so deeply absorbed in this direction that he has neglected his own human machinery. He has made free use of lubricants to make the mechanism of steel and iron run smoothly, but has neglected to guard against friction and wear and tear of

the far more sensitive mechanism of flesh, blood and nerves.

The war woke him up. The great strain fell on man himself—his nerve, his energy, his intellect, his endurance, and he was obliged to study ways and means of obtaining maximum efficiency at minimum expenditure of vital force. It was in these trying times that he discovered the great value of music. It refreshed his spirit, relaxed and stayed his nerves, removed the weariness from his muscles and clarified his brain. It increased production while conserving energy. Since the war music has been established as an important factor in industry and each month has witnessed a wider appreciation of its services. In future Music Weeks industrial and mercantile plants are certain to take an even more conspicuous part.

The first letter sent to this group of participants, written about the middle of December, was very brief, merely announcing Music Week, and asking that they coöperate with the committee and notify it of any plans they might make. The letter also called attention to the increasing use of music in industry as a soothing, harmonizing and stimulating influence and enclosed a booklet, specially prepared on this subject by the committee, entitled "New York's Music Week—Industrial Section." This booklet gave rather full data as to the utilization of music in industry and its resultant benefits, and made suggestions as to musical activities appropriate to industrial plants during Music Week and after. Later a second letter was sent to the business houses offering help in securing song leaders and musical talent.

The coöperation of more than 100 plants in Music Week was obtained to the direct knowledge of the committee. Many of these plants employed a thousand or more men and women. The holding of noon-day sings

for the workers was the usual method of participation, but more ambitious programs were undertaken in some places. The New York Community Service, the Y. M. C. A., the Neighborhood Service and other organizations lent valuable coöperation.

BOROUGHES OF MANHATTAN, BRONX, AND RICHMOND

NEW YORK CITY

B. Altman & Co.
Noonday sings.

American Can Co.
All New York City Plants.
Noonday sing conducted by Robert Lawrence of Neighborhood Service.

American Lithograph Co.
Noonday sing conducted by Community Service Association.

American Tobacco Co.
Noonday sing.

Arnold, Constable & Co.
Noonday sings conducted by Community Service.

Messrs. D. Auerbach & Co.
Noonday sing.

Bankers Trust Co.
Noonday sings conducted by Community Service.

The Barrett Co.
Noonday sings.

Bellas, Hess & Co.
Noonday sings.

Berlin & Jones Envelope Co.
Noonday sing.

Best & Co.
Noon sings conducted by Mr. Tyler of the Community Service.

Bloomingdale Bros.
Noonday sing.

Bonwit-Teller Co.
Noonday sings.

Borden Condensed Milk Co.
Noonday sing.

Browning, King & Co.
Noonday sings conducted by Community Service.

P. F. Collier & Sons.
Noonday sing.

Consolidated Gas Co.
Noonday sings conducted by Community Service.

Corlies Macy Co.

Diamond Match Co.
Noonday sings conducted by Community Service.

H. Doherty & Co.
Noonday sings.

Eagle Pencil Co.
Noonday sings conducted by Mr. Tyler of the Community Service.

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| <p>Empire Trust Co.
<i>Noonday sings conducted by Community Service.</i></p> | <p>Interborough Rapid Transit Co.
<i>Music one night a week for employees. Concert arranged by Charles D. Isaacson.</i></p> |
| <p>Equitable Life Insurance Co.
<i>Noonday sings conducted by Community Service.</i></p> | <p>Interborough Rapid Transit Co.
<i>Noonday sings conducted by Community Service.</i></p> |
| <p>Federal Reserve Bank,
<i>Noonday sings conducted by Community Service, three thousand people.</i></p> | <p>H. W. Johns-Manville Co.
<i>Noonday sings conducted by Mr. Tyler of Community Service.</i></p> |
| <p>Frankel Bros.
<i>Noonday sing.</i></p> | <p>Kohler & Campbell, Inc.
<i>Noonday sings conducted by Community Service.</i></p> |
| <p>Franklin Simon & Co.
<i>Noonday sings conducted by Community Service.</i></p> | <p>Liberty National Bank.
<i>Noonday sings conducted by Community Service.</i></p> |
| <p>Funk & Wagnalls Co.
<i>Noonday sings conducted by Community Service.</i></p> | <p>J. J. Little & Ives Co.
<i>Noonday sings conducted by Mr. Tyler of Community Service.</i></p> |
| <p>Gimbel Bros.
<i>Noonday sings conducted by Community Service.</i></p> | <p>Lord & Taylor,
<i>Noonday sings conducted by Community Service during Music Week.</i></p> |
| <p>Hammond Typewriter Co.
<i>Sings.</i></p> | <p>McCall Co.
<i>Noonday sings.</i></p> |
| <p>James A. Hearn & Co.
<i>Noonday sings.</i></p> | <p>James McCreery & Co.
<i>Noonday sing during Music Week.</i></p> |
| <p>Henry Heide Candy Co.
<i>Noonday sing.</i></p> | |
| <p>R. Hoe & Co.
<i>Concert arranged by Charles D. Isaacson.</i></p> | <p>R. H. Macy & Co.
<i>Monthly Rally held before opening of store, devoted entirely to music.</i></p> |
| <p>Huyler's.
<i>Noonday sings conducted by Mr. Tyler.</i></p> | <p>Mirror Candies.
<i>Noonday sing.</i></p> |

National Bank of Commerce.

Noonday sings conducted by Community Service.

National Biscuit Co.

Noonday sing.

National City Bank.

Noonday sings conducted by Community Service.

National Cloak & Suit Co

Sings Tuesday noon.

National Park Bank.

Noonday sings conducted by Community Service.

N. Y. Telephone Co.

Noonday sings conducted by Community Service.

Nemo Corset Co.

Noonday sings.

Otis Elevator Co.

Noonday sing.

Pictorial Review.

Noonday sing.

Procter & Gamble Mfg. Co.

Port Ivory, S. I.

Noonday sings.

Runkel Bros. Inc.

Noonday sing.

Saks & Co.

Noonday sings conducted by Community Service.

Scheup & Schlichte, Inc.

D. E. Sicher & Co.

Noonday sings.

Had picture taken of Sing.

W. & J. Sloane.

Noonday sings.

Swift & Co.

Noonday sings.

Telephone Society, Inc.

Requested Music Week Booklets.

William J. Thompson Co.

Noonday sing.

L. E. Waterman & Co.

Noonday sings conducted by Community Service.

John Wanamaker.

Series of Tableaux Historiques de Musique, illustrating the development of the piano, the art of music and the dance, daily in auditorium.

West Disinfecting Co.

Noonday concerts.

Western Electric Co.

Noonday sing.

Wilson & Co.

Noonday sings conducted by Community Service.

Wolf Co.

Noonday sing.

Woolworth Stores.

Noonday sing.

BOROUGHES OF BROOKLYN AND QUEENS

American Foundry & Machinery Co., Bay Ridge. <i>Noonday sing.</i>	Kresge Store. <i>Noonday sings conducted by Com- munity Service.</i>
American Tobacco Co.	Morse Drydock & Repair Co. <i>Noonday sings.</i>
Boerun-Pease Co. <i>Noonday sing.</i>	National Enamel & Sthg. Co. Laurel Hill, L. I. <i>Sings and instrumental music.</i>
Eberhard Faber Co.	National Parlor Suit Co.
Ess Arr Knitting Mills.	Pilgrim Laundry Co. <i>Made special mention of use of victrola and piano.</i>
Fulton Bag & Cotton Mills. <i>Noonday sing.</i>	Rosenwasser Bros., Inc., Long Island City.
E. Greenfield's Sons. <i>Noonday sings conducted by Com- munity Service.</i>	H. Bridgman Smith.
International Cork Co. <i>Noonday sing.</i>	Howard E. Wheeler.
Julius Kayser Co. <i>Noonday sing.</i>	Charles Williams Stores. <i>Noonday sing.</i>
Knox Hat Co. <i>Noonday sings.</i>	

NEW JERSEY

American Can Co., Jersey City. <i>Noonday sing conducted by Mr. Robert Lawrence of Neighbor- hood Service.</i>	Edison Lamp Works, of General Electric Co., Harrison. <i>Noonday sings twice a week. Attendance one thousand. Special music by Company's Or- chestra.</i>
The American Insurance Co., Newark.	
Thomas A. Edison, Inc., Orange.	Electric Incandescent Lamps, Sun Mfg. Co., Newark.

General Motor Corp.,
Hyatt Bearing Division,
Harrison.

Special musical program.

Hyatt Roller Bearing Division,
Newark.

*Orchestra played during noon
hour.*

James Kelly,
Paterson.

Lewis Cigar Mfg. Co.,
Newark.

Music daily.

National Carbon Co., Inc.,
Jersey City.

Pioneer Overall Co., Inc.,
Paterson.

Schwarzenbach Huber Co.,
West Hoboken

Swift & Co.,
Jersey City.

Westinghouse Lamp Co.,
Bloomfield.

Orchestra gave special program.

NEW YORK STATE

National Sugar Refining Co.,
Yonkers.

Noonday sings.



COOPERATION OF MUSIC TEACHERS

Every well-trained youth and girl ought to be taught the elements of music early and accurately.

—RUSKIN.

THE music teachers responded nobly. Owing to the shortness of time in preparing for Music Week, the lack of sufficient office help and the restricted supply of the general booklets on Music Week, the committee was able to circularize only the music teachers of Greater New York, instead of those in the entire Metropolitan District, as would otherwise have been done. Nevertheless nearly 200 offers of coöperation were received from the teachers, despite the fact that they were not approached until two weeks before Music Week. This gave them little opportunity for preparation.

The coöperation of the music teachers took two specific forms. The first was the arranging of concerts of their pupils to which parents and friends were invited, and the second the recommendation to their pupils that each arrange, once during Music Week, a musical evening at home, to which friends and neighbors be asked if circumstances warranted. The plan included even the beginners and many little tots occupied the position of prima donna with the parents constituting the sole audience. Nevertheless these embryo musicians had their interest in music quickened by the consciousness that they were part of the great city-wide demonstration. In these various ways, it was pointed out, special attention would be concentrated on music in a great number of homes and many individuals impressed with its importance as a factor in everyday life.

A large percentage of the teachers coöperated in the ways suggested above, while still others made even more elaborate plans for the occasion. Some of the more prominent members of the profession arranged studio concerts with well-known soloists. Many urged their pupils to attend the Music Week concerts.

H. P. Adessa,
Teacher of Piano.

Recital for pupils.
Pupils urged to arrange musical evenings at home.
Pupils' evening at the Opera.

Henry Albers,
Teacher of Singing and Piano.

Recitals for pupils.
Pupils urged to arrange musical evenings at home.
Gave pupils tickets for Carnegie and Aeolian Halls.

Margaret Anderton,
Teacher of Piano.

Short lecture. Development of Modern Grand Piano from a log of wood and stretched string.

J. Warren Andrews,
Teacher of Organ.

Recital at the Church of the Divine Paternity. Assisted by Gretchen Sittig, violin; Edgar H. Sittig, 'cellist.

Clara Armbrust,
Teacher of Piano.

Two pupils' recitals.
Two lectures on past and present musicians.
Awarded prize for best essays on music.
Visited with entire class the National Music Show at Grand Central Palace.

Betty Askenasy,
Teacher of Piano.

Recital for pupils at studio.
Pupils urged to arrange musical evenings at home.

Alice Atkinson,
Teacher of Piano.

Pupils urged to arrange musical evenings at home. Attended Music Show at Grand Central Palace.

Perry Averill,
Teacher of Singing.
Recital for pupils.
Lecture on "Good Music."

Adele L. Baldwin,
Teacher of Singing.
Recital for pupils.

F. A. Baner,
Teacher of Music.

Pupils arranged musical evenings in their homes.
Pupils attended concerts during Music Week.
Lecture on Grand Opera.

Reginald Banett,
Teacher of Music.

Special music arranged at theatre where teacher was organist.

F. L. Barnes,
Teacher of Music.

Pupils urged to arrange musical evenings at home.

Martha Bartlemez,
Teacher of Piano and Voice.

Recital for pupils.

Clara de Bauere,
Teacher of Singing.

Recital for pupils.

Walter J. Bausman,
Teacher of Voice.

Special music arranged.

F. W. Beiner,
Teacher of Piano and Violin.

*Pupils urged to arrange musical
evenings at home.*

Alexander Berne,
Teacher of Piano.

*Pupils arranged recitals in their
homes.*

Frederick Bernhardt,
Teacher of Piano and Violin.

La Forge-Berumer,
Teacher of Piano.

Recitals for pupils.

*Pupils urged to arrange musical
evenings at home.*

Gertrude Bianco,
Teacher of Singing.

Recital for pupils.

Dwight A. Blackman,
Teacher of Voice.

Three recitals for pupils.

*Urged pupils to arrange musical
evenings at home.*

*Offered services for musicales in
stores and factories.*

Alexander Bloch,
Teacher of Violin.

Recital for pupils.

Estelle Blum,
Teacher of Piano.

Recitals for pupils.

*Pupils arranged musicales in
their homes.*

Ralph H. Brigham,
Teacher of Organ.

*Pupils urged to arrange musical
evenings at home.*

Organ recital at Strand Theatre.

Dudley Buck, Jr.,
Teacher of Singing.

Recitals for pupils.

*Pupils urged to arrange musical
evenings at home.*

*Pupils urged to attend musicales
during Music Week.*

Marguerite Butters,
Teacher of Piano.

*Pupils arranged musical evenings
at home.*

Bertha Cahn,
Teacher of Piano.

Recital for pupils.

Mary C. Caldwell,
Teacher of Piano.

*Pupils gave recitals in their
homes.*

*Pupils attended concerts during
Music Week.*

Prof. D. Calise,
Teacher of Music.

Stellanio Campia,
Teacher of Mandolin and Guitar.

Recital for pupils.

Beatrice Chisholm,
Teacher of Music.

Laura Sedgwick Collins,
Teacher of Voice.

A. Y. Cornell,
Teacher of Singing.

Harry Wells Cosgrove,
Teacher of Music.
Recitals for pupils.

Rebekah Crawford,
Teacher of Music.
Recital for pupils.

Constance Cutmore,
Teacher of Voice and Piano.
Recital for pupils.

Mathilde De Mora,
Teacher of Voice and Piano.
Recital for pupils.
Pupils urged to arrange musical evenings at home.

Prof. Eugenio Di Pirani,
Teacher of Voice.
Recital for pupils.
Urged pupils to arrange musical evenings at home.
Wrote essay on "Secrets of the Success of Great Musicians" and other essays.

Lena Doria Devine,
Teacher of Voice.
Recital for pupils.
Pupils urged to arrange musical evenings at home.

Prof. A. S. Dodd,
Teacher of Singing.
Urged pupils to arrange musical evenings at home.
Recital for pupils.

Mary Ursula Doyle,
Teacher of Voice and Piano.
Recital for pupils at Waldorf Astoria.

Henry Dreyer,
Teacher of Violin.
Recitals for pupils at Bronx Church House.

Ivon Ebann,
Teacher of 'Cello.
Recital for 'Cello pupils with the assistance of prominent artists.
Recitals at home, churches, clubs and public institutions given by pupils.

Betty Ehrlich,
Teacher of Piano.
Recitals for pupils.

Charlotte St. John Elliott,
Teacher of Singing.
Recital for pupils.
Special features given at weekly meeting of the chorus.

Ida V. Enders,
Teacher of Singing.
Recital for artist pupils.

W. B. Evans,
Teacher of Music.
Urged pupils to arrange musical evenings at home.

Jacob Fagin,
Teacher of Violin and Piano.
Recital for pupils.
Urged pupils to arrange musical evenings at home.
Pupils attended Music Show at Grand Central Palace.

William J. Falk,
Teacher of Voice.

Recital for pupils.

*Musical evenings in pupils'
homes.*

Alfred Flamroth,
Teacher of Singing.

Recital for pupils.

Bertha P. Fraveis,
Teacher of Piano.

Recitals for pupils.

Urged pupils to attend musicales.

Frank Freeborn,
Teacher of Singing.

P. M. Fuentes,
Teacher of Piano.

*Recitals for pupils in their
homes.*

Pupils urged to attend concerts.

Isidor Galle,
Teacher of Piano and Violin.

Recital for pupils.

*Pupils attended concerts during
Music Week.*

J. Armour Galloway,
Teacher of Singing.

Public recital for artist pupils.

*Recital for pupils each afternoon
of Music Week.*

*Pupils urged to arrange musical
evenings at home.*

Myrtil Gehl,
Teacher of Voice.

*Pupils urged to arrange musical
evening at home.*

Helen A. Gerstenfeld,
Teacher of Piano.

Recitals for pupils.

*Lectures on the "New Psychology
of Music."*

Adelaide Gescheidt,
Teacher of Music.

Evening of song.

*Short talk by Sigmund Spaeth
on music and its benefits.*

Jessie B. Gibbes,
Teacher of Piano.

*Folk Song program for pupils
and friends.*

Isabel P. Goldberg,
Teacher of Piano.

*Pupils urged to arrange musical
evenings at home.*

Abe Goldman,
Teacher of Violin.

Evelyn Gomery,
Teacher of Voice and Piano.

Recitals for pupils.

*Pupils urged to arrange musical
evenings at home.*

*Pupils attended Carnegie Hall
and the Opera.*

Jacques L. Gottlieb,
Teacher of Violin.

*Recitals for pupils and artist
concerts at Y. M. H. A.*

Kathryn Graham,
Teacher of Piano.

Recital for pupils.

S. E. Gray,
Teacher of Piano and Stringed In-
struments.

*Pupils urged to arrange musical
evenings at home.*

Miss Malvina Guttman,
Teacher of Piano.

*Volunteered as accompanist of
singer or instrumentalist.*

Joseph Haigh,
Teacher of Piano and Theory.
Pupils gave recitals in their homes.

Antoinette S. Harding,
Teacher of Singing.
Recital for pupils.
Urged pupils to arrange musical evenings at home.

Elizabeth Hart,
Teacher of Piano.
Recital for pupils.

Alice K. Haskin,
Teacher of Music.
Pupils urged to arrange musical evenings at home.

Helen Augusta Hayes,
Teacher of Voice.
Recital for pupils.
Pupils urged to arrange musical evenings at home.

Jenny Clare Heath,
Teacher of Music, P. S. Dist. 48.
A musical assembly of an hour.
Teachers asked to give an hour of music each day in the class rooms.

Warren R. Hedden,
Organ and Theory.

Grace Hofheimer,
Teacher of Piano.
Two student recitals—prefaced by talk on music study.

Margaret Hopkins,
Teacher of Piano.
Program of Folk Songs for pupils.

James J. Horton,
Teacher of Piano and Violin.
Recital for pupils.
Pupils urged to arrange musical evenings at home.

Carolyn Lowe Hovey,
Teacher of Voice.
Private recital for pupils.

Mabel Hughes,
Teacher of Piano.
Pupils urged to arrange musical evenings at home.

Bruno Huhn,
Teacher of Singing.
Recital for pupils.
Pupils asked to give their services during Music Week.

J. Harrison Irvine,
Teacher of Music.
Artist recital at Grand Central Palace.

A. D. Jewett,
Teacher of Piano and Theory.
Pupils' recital.
Talk on music.

Joseph Kallini,
Teacher of Piano and Singing.
Recital for pupils.

Valerie Kapetkin,
Teacher of Piano.
Recital for pupils.
Pupils attended Music Show at Grand Central Palace.

Jennie G. Katzenberg,
Teacher of Piano.
Pupils urged to arrange music evenings at home.

John C. Kicherer,
Teacher of Violin.

Wilfried Klamroth,
Teacher of Singing.
Recital for pupils.

Anna H. Klein,
Teacher of Piano.
*Recital for pupils and invited
guests.*

Sergei Klribansky,
Teacher of Singing.
*Recital for pupils, their relations
and friends.*

Morton B. Knafel,
Teacher of Piano.
*Artist recital for pupils.
Pupils urged to arrange musical
evenings at home.*

Homer H. Laquadra,
Teacher of Piano.
*Pupils urged to arrange musical
evenings at home.
Invited pupils to attend Music
Show at Grand Central Palace.*

E. Leremann,
Teacher of Violin.
*Recital for pupils.
Pupils gave recitals in their
homes.*

Rebe E. Lerner,
Teacher of Piano.
*Recital for pupils.
Pupils urged to arrange musical
evenings at home.
Pupils attended concerts during
Music Week.*

Jean de Letanche,
Teacher of Violin.
*Pupils arranged musical evenings
at home.*

Alice M. Levy,
Teacher of Piano.
*Recital for pupils.
Visited Music Show.*

Adele Lewing,
Teacher of Piano.
*Pupils gave recital in their
homes.*

Bessie K. Lewis,
Teacher of Piano.
*Recital for pupils.
Reading on life of some eminent
composer.*

Henry Lewis,
Teacher of Piano.
*Pupils urged to arrange musical
evenings at home.*

E. Linneback,
Teacher of Music.

Marie Le Zito,
Teacher of Music.

Isidore Luckstone,
Teacher of Music.
*Recital for pupils.
Pupils urged to arrange musical
evenings at home.*

Charlotte E. Luebs,
Teacher of Piano and Theory.
*Recital for pupils.
Pupils urged to arrange musical
evenings at home.*

Rudolf Luks,
Teacher of Violin and Piano.
*Recital for pupils.
Read biographies of all the dead
and living composers.
Held music memory contest.*

Anna B. MacDonald,
Teacher of Piano and Singing.

Recital for pupils.

Pupils urged to arrange musical evenings at home.

David M. Mandel,
Teacher of Piano.

Recital for pupils.

Pupils urged to arrange musical evenings at home.

E. Sheffield Marsh,
Teacher of Voice and Organ.

Pupils met informally to sing for each other.

M. Marx,
Teacher of Music.

Lectured on great composers and their works.

Walter Mattern,
Teacher of Voice.

Recitals for pupils.

Gwilym Miles,
Teacher of Singing.

Recital for pupils.

Illuminato Miserendino,
Teacher of Music.

John Mohreys,
Teacher of Piano.

Recital for pupils.

Pupils urged to arrange musical evenings at home.

Prof. Agostino Montalto,
Teacher of Piano and Violin.

Maud Morgan,
Teacher of Harp.

Lectured to pupils on music and the harp.

Harold Morris,
Teacher of Piano.

Recital for pupils.

Ernest A. Muratori,
Teacher of Piano.

Recital for pupils assisted by artists.

Ovide Musin,
Teacher of Violin.

An audition of violin playing by pupils in solos and ensemble.

Fanny Nathan,
Teacher of Piano.

Recitals for pupils.

Lucino Nava,
Teacher of Harmony and French Horn.

Recital for pupils.

Joseph Neuwirth,
Teacher of Violin.

Pupils gave recitals in their homes.

Benjamin Newman,
Teacher of Piano.

Recital for pupils.

J. Nieldski,
Teacher of Violin.

Matja Niessen-Stone,
Teacher of Voice.

Two recitals for pupils.

Henry P. Noll,
Teacher of Piano and Organ.

Recitals for pupils.

Julian Norman,
Teacher of Voice.

Julia M. Off,
Teacher of Piano.

*Pupils urged to arrange musical
evenings at home.*

*Pupils attended several concerts
and Music Show.*

A. Patricolo,
Teacher of Piano.

*Played at forty high schools in
New York City and New Jer-
sey during Music Week.*

A. Russ Patterson,
Teacher of Voice.

Recital for pupils.

Delma M. Peckham,
Teacher of Voice.

Arthur Philip,
Teacher of Music.

Recital for pupils.

Anna Di Pietro,
Teacher of Piano.

Two recitals for pupils.

*Pupils arranged musicals in their
homes.*

Belle Prochaska,
Teacher of Piano.

*Pupils gave recitals in their
homes.*

H. Rannefeld,
Teacher of Piano and Organ.

*Pupils gave recitals in their
homes.*

John Rebarer,
Teacher of Piano.

*Pupils gave recitals in their
homes.*

Joseph Regneas,
Teacher of Singing.

*Recital of songs by prominent
American composers who pre-
sided at piano.*

Mimi Richardson,
Teacher of Piano.

*Pupils urged to arrange musical
evenings at home.*

*Students attended Music Show.
Recommended attendance at con-
certs at Aeolian Hall and va-
rious lectures on music.*

*Students attended Symphony
Concerts.*

Conducting a History Club.

Aledie Rienzi,
Teacher of Voice.

Recitals for pupils.

*Pupils urged to arrange music
evenings at home.*

Lionel Robsarte,
Teacher of Voice.

Edith Romm,
Teacher of Piano.

Alfred G. Robyn,
Teacher of Piano and Voice.

*Performance of the American
Opera, "The Bandit," by "All-
American Opera Company."*

Erich Roth,
Teacher of Music.

Fred G. Rundbaker,
Teacher of Piano.

M. B. Runyan,
Teacher of Piano and Organ.

*Urged pupils to arrange musical
evenings at home.*

Waldine Russell,
Teacher of Piano.

Pupils attended recitals and concerts during Music Week.

Sigmund Sable,
Teacher of Singing.

Pupils arranged musical evenings at home.

Grace B. Sage,
Teacher of Piano.

Pupils arranged musical evenings at home.

A. Salmaggi,
Teacher of Music.

Recital for pupils.

Address in English and in Italian on the influence of Music in shaping the Destinies of the world.

Lazarus Salpeter,
Teacher of Violin.

Recital for pupils.

Pupils urged to arrange musical evenings at home.

Carlos N. Sanchez,
Teacher of Voice.

Public recitals for pupils.

Pupils arranged musical evenings at home.

Romualdo Sapio,
Teacher of Music.

Conducted performance given by National Opera Club of America at Manhattan Opera House. Urged pupils to arrange musical evenings at home.

Rafael Saumell,
Teacher of Piano.

Two recitals for pupils.

Pupils urged to arrange musical evenings at home.

Vincent Sealzill,
Teacher of String Instruments.

Pupils urged to arrange musical evenings at home.

Fred. Schleider,
Teacher of Organ.

Norman Schwarzman,
Teacher of Piano.

Recital for pupils.

Katherine C. Scott,
Teacher of Music.

Rose Sevin,
Teacher of Piano.

I. Silverman,
Teacher of Violin and Piano.

Recital for pupils.

G. Smith,
Teacher of Music.
Recital for pupils.

Ida Haggerty Snell,
Teacher of Music.
Recital for pupils.

Aaron Solow,
Teacher of Violin and Vocal Culture.
Pupils arranged musical evenings at home.

Pupils urged to join the orchestras in their respective high schools.

A. M. Stahl,
Teacher of Piano.
Recital for pupils.

Elsie Matilda Steiner,
Teacher of Piano.
Recital for pupils.

Ward Stephens,
Teacher of Voice.

*Pupils arranged musical evenings
at home.*

Effie Stewart,
Teacher of Voice.

Recitals for pupils.

Genevieve F. Stewart,
Teacher of Voice.

*Recitals for pupils and discourse
on music.*

Andrew K. Stirn,
Teacher of Violin.

*Pupils arranged musical evenings
at home.*

W. J. Stone,
Teacher of Voice.

*Recital for pupils.
Greenwich House Music School.
Song recital Judson House.*

George S. Sweet,
Teacher of Voice.

*Pupils urged to volunteer their
services during Music Week.*

N. Szabo,
Teacher of Music.

*Pupils gave recitals in their
homes.
Pupils introduced own composi-
tions.*

Julia L. Taylor,
Teacher of Voice.

Sidney W. Taylor,
Teacher of Piano.

Recital for pupils.

Argot L. Thoroldsen,
Teacher of Piano.

*Piano recital at Munson Insti-
tute of Musical Art. Assisted
by School orchestra.*

Rose Tomars,
Teacher of Music.

Recital for pupils.

Hervor H. Torpadie,
Teacher of Singing.

*Recital for pupils.
Pupils urged to arrange musical
evenings at home.
Recital at Waldorf Astoria, by
pupils.
Musicals for children.*

A. Troeller,
Teacher, Banjo, Mandolin and Gui-
tar.

*Urged pupils to arrange musical
evenings in their home.
Trio and quartettes formed.*

Lillian Tulane,
Teacher of Piano.

Gustave C. Van Hortig,
Teacher of Voice and Piano.

*Pupils arranged musical evenings
at home.*

Theodore Van York,
Teacher of Voice.

*Recital for pupils.
Musical program with choir and
Glee Club at Mt. Vernon, N. Y.*

Ludmila Vojackova-Wetche,
Teacher of Piano and Lecturer.

*Lecture recital on Czecho-Slovak.
Music at Public School 165.*

E. Walker,
Teacher of Music Public Schools.
*Assisted principal and teachers
during Music Week.*

Frank H. Warner,
Teacher of Piano and Organ.
*Lecture on the evolution of piano
music with illustrations at N.
Y. School of Music and Arts.*

Mabel Corey Watt,
Teacher of Music.
*Lecture recitals for students.
Illustrated lecture on nationality
in music.*

Mr. Anthony Weirauch,
Teacher of Violin.

William Wheeler,
Teacher of Music.

Mrs. E. L. Whiting,
Teacher of Music.
*Recital for pupils.
Pupils urged to arrange musical
evenings at home.*

H. Victoria Wilde,
Teacher of Piano and Singing.
*Recital for pupils.
Pupils attended Duo-Art and
Ampico Recitals.*

John G. Williams,
Teacher of Piano and Voice.
Recital for pupils.

Norman Winter,
Teacher of Voice.
*Recital for pupils.
Pupils urged to arrange musical
evenings at home.
Pupils attended Music Show at
Grand Central Palace.*

Conrad Wirtz,
Teacher of Piano.
*Urged pupils to arrange musical
evenings in home.*

Rose Wise,
Teacher of Voice and Piano.
*Pupils urged to arrange musical
evenings at home.*

Herbert Witherspoon,
Teacher of Voice.
*Lecture by Mr. W. J. Henderson,
Music Critic of the New York
Sun.*

Rose Wolf,
Teacher of Piano.
*Recital for pupils.
Pupils urged to arrange musical
evenings at home.*

Dr. Arthur D. Woodruff,
Teacher of Singing.
*Three pupils' recitals.
American composers and Ameri-
can compositions.*

Miss Irene E. Wright,
Teacher of Piano.

Harris W. Yaurer,
Teacher of Violin.
Recital for pupils.

Bessie Zander,
Teacher of Violin.
*Recital for pupils.
Pupils urged to arrange musical
evenings at home.*

B. Zwicker,
Teacher of Piano.
*Music Club meeting. Talk on
Music.*

OUTSIDE OF NEW YORK CITY

Clara C. Davis,
Los Angeles, Calif.,
Teacher of Piano.

Oscar Garettsen,
Rochester, N. Y.,
Teacher of Voice.

Frederic Mariner,
San Francisco, Calif.,
Teacher of Piano.

Georgina S. Price,
New Rochelle, N. Y.,
Teacher of Piano and Voice.

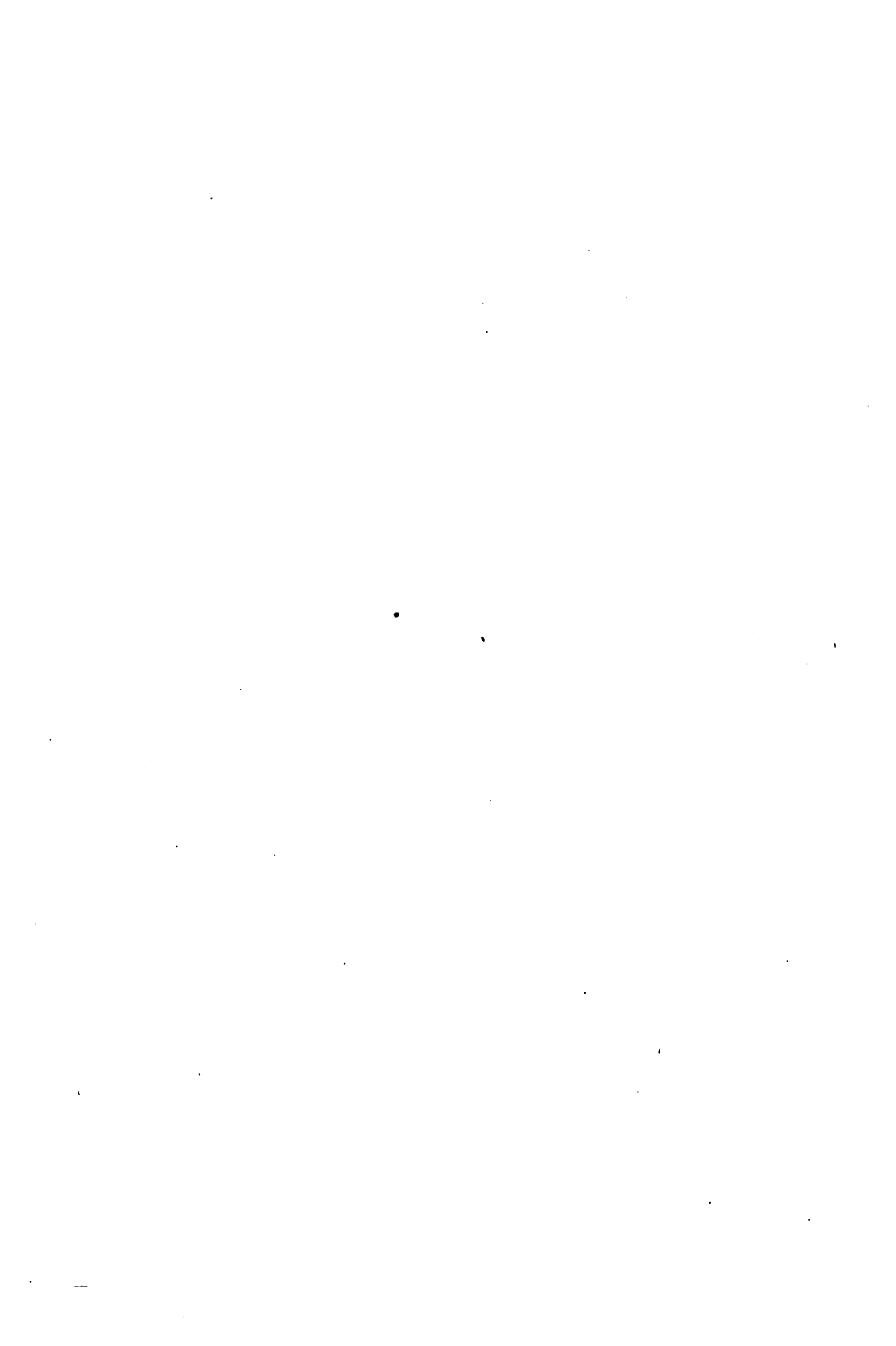
Henry Straub,
Yonkers, N. Y.,
Teacher of Piano, Organ and Voice.

Recital for pupils.

*Pupils arranged musical evenings
at home.*

Mary Beckford-Welton,
Omaha, Neb.,
Teacher of Voice.

*Sent Committee message reading:
"Wish you great success.
Think it wonderful idea as a
means of reconstruction, and
having all coöperate in mani-
festing 'Harmony.'"*



COOPERATION OF CONSERVATORIES AND MUSIC SCHOOLS

Music teaches most exquisitely the art of development.

—DISRAELI

THE conservatories and Music Schools coöperated much along the line of the music teachers, although their entertainments were often more elaborate.

Brooklyn Academy of Arts and
Science.

*Bonci Recital, benefit of Little
Italy Settlement.*

*Mundell Choral Society; Mabel
Garrison, soloist.*

*Concert, benefit Catholic Wom-
en's Association; soloists, Mag-
gie Teyte, Allen McInhae.*

*Boston Symphony Orchestra;
Fritz Kreisler, soloist.*

Piano Recital, Vera Webster.

Bushwick Conservatory of Music.

*Recitals, Bushwick High School
and 36 Palmetto St.*

Carl Figue Musical Institute.

*Acts from four operas at Man-
hattan Opera House, Romualdo
Sapio and Carl Figue, direc-
tors.*

Gunther Piano School.

Pupils' recital.

Harlem Conservatory of Music.

Pupils' concert.

*Lecture on the moral influence of
music in home life.*

Harlem Lyric Conservatory.

Recital at studio.

Mannacio's Conservatory of Music.

Concert at P. S. No. 10.

Musicals.

Louis Mollenhauer's Conservatory of
Music,

Brooklyn.

Musical programs:

P. S. 139.

P. S. 15.

Erasmus High School.

Teachers' Training School.

P. S. 134.

P. S. 179.

Polytechnic Institute.

Bay Ridge High School.

Munson Institute of Music,

Brooklyn.

Arranged musical program.

Piano recital with orchestra.

New York School of Music and Arts.*Piano recital, Aloys Kremer.**Lecture recital, "The Evolution of Music for Piano," Frank H. Warner.**Illustrated lecture recital, Ralph L. Sterner.**Piano recital, Arthur Friedheim.**Pupils' recital, assisted by Harold A. Fox, Pianist.***Powell and Piriani Musical Academy,****Brooklyn.***Pupils' recital.***University School of Music,**
Ann Arbor, Mich.*Musicales.***Rudolf Luks School of Music.***Advanced pupils' recital.**Artist pupils' recital.**Music memory contest.**Chamber music recital.**Reading of biographies of dead and living distinguished composers, Mrs. Luks.**Violin recital, Rudolf Luks.**Visited the exhibition at the Grand Central Palace with the pupils.***Yon Music Studios.****Ziegler Institute of Music.***Lecture, "Musicianship," Mr. Frank Kasschau.**Recital, Ziegler Quartette, Misses Wolfe and Bamberg, Messrs. Murray and Harris.**Lecture, "Influence of Music on Character," Mme. A. E. Ziegler.**Pupils' recital in their homes.*

COOPERATION OF COLLEGES AND UNIVERSITIES

We cannot imagine a complete education of man without music.

—JEAN PAUL RICHTER.

THE colleges and universities also lent their support. The Bach Oratorio at Carnegie Hall, given by Columbia University Choral Club, was an outstanding feature of Music Week, as was also an organ recital in the great hall of the College of the City of New York and an hour of medieval music at the College of the Sacred Heart.

College of the City of New York.
Two organ recitals, Dr. S. A. Baldwin.

Pius X Choir of Liturgical Music,
College of the Sacred Heart.
An hour of medieval music.

Pratt Institute,
Brooklyn.

Community sing.
Recital, Winifred Marshall.
Recital, Sidney Dorlon Lowe.
Recital, Clarence Ernst.
Community sing.

Columbia University.
Bach Oratorio, Carnegie Hall.

COOPERATION OF THE SCHOOLS

PUBLIC AND PRIVATE

Sooner or later we shall not only recognize the cultural value of music, we shall also begin to understand that, after the beginnings of reading, writing, arithmetic and geometry, music has greater practical value than any other subject taught in the schools.

—DR. P. P. CLAXTON,

Commissioner of the National Bureau of Education.

Music . . . is the best mind-trainer on the list.

—DR. CHARLES W. ELIOT,

President Emeritus, Harvard University.

THE participation in Music Week by the public schools was complete and certainly as productive of benefit as any one feature. All the activities were in charge of George H. Gartlan, Director of the Department of Music. There were 472 schools in all with an estimated attendance of nearly a million pupils. These schools will not be listed, as they represent the full number of public schools in Greater New York, and we wish to save space.

Little effort was made to secure coöperation from private schools and no effort for public schools outside the city, yet several such schools manifested a desire to participate and these are listed below.

The public school participation consisted in special assembly singing on each of the five school days of the week, contests among the high school orchestras and the

writing of essays on music subjects for prizes by high school pupils.

In some of the schools also an open letter to the children on the value of music and its place in the development of the race by Dr. Nicholas Murray Butler was read to the students.

In the private schools participation was usually through musical programs especially arranged for the occasion, with or without outside help.

A large number of children both in the public schools and in the private schools were presented by the Committee with free tickets of admission to the National Music Show and Festival at the Grand Central Palace.

Prizes were given by the National Bureau for the Advancement of Music to the High Schools in Manhattan and Brooklyn winning the school orchestra contest in each of those boroughs. DeWitt Clinton High School won the Manhattan Borough Contest and the Boys' High School won the contest in Brooklyn. The National Bureau also gave first and second prizes to the school whose pupils won the honors in essays on music subjects. These honors went to Miss Lillian Engelhardt of the Flushing High School and Miss Esther Pfüffer of Washington Irving High School.

COOPERATION OF PUBLIC SCHOOLS

Four hundred and seventy-two public schools in Greater New York coöperated through the Department of Education, as stated above. In addition to the coöperation given through the New York Board of Education, the following musical activities took place in the public schools both in and outside of the city:

Belleville High School,
Belleville, N. J.

*Concert and lecture-recital, Mme.
Alma Webster Powell.*

DeWitt Clinton High School.

*Concert, Army Symphony Band
of the Eastern Department, ar-
ranged by Mr. C. D. Isaacson.*

*Concert, Winifred Byrd, Charles
E. Gallagher, Albert Bach-
man and The Ensemble Sym-
phonique, arranged by Mr. C.
D. Isaacson.*

Intermediate School No. 55.

*Concert arranged by Mr. C. D.
Isaacson.*

Larchmont Public Schools,
Mamaroneck, N. Y.

Special music.

Special talk on music.

*Orchestra, chorus, and phono-
graph music.*

Public Schools,
Perth Amboy, N. J.

Musical program.

*Reading of Dr. Nicholas Murray
Butler's speech on music.*

Public Schools,
Toms River, N. J.

*Special musical programs in high
schools.*

*Gathering of various kinds of
musical material by children
in grades.*

COOPERATION OF PRIVATE SCHOOLS

Finch School.

Recital for pupils.

Hunt's Point Secretarial School.

*Arranged concert on victrola, pu-
pils having been asked to bring
their best classical records.*

Montessori Children's House,
Elementary School.

*Daily program of music, rhyth-
mic work, etc.*

Miss Chaire's School.

*Rhythmic games and songs of the
season.*

*Demonstration of work in ear-
training, sight reading, etc.*

School of Modern Drama.

*Performance of "The Mikado" by
pupils.*

Polytechnic Preparatory Country
Day School,

Dyker Heights, Brooklyn.

Musical program.

Popular Science Classes of Brook-
lyn.

Concert.

Carteret Academy,

School for Boys,

Orange, N. Y.

Recitals.

Band music.

Ossining School for Girls,

Ossining, N. Y.

Chorus singing by eighty pupils.

COOPERATION OF MUSIC CLUBS

Alas for those who never sing, but die with all their music in them.

—OLIVER WENDELL HOLMES.

MORE than a score of music clubs in the Metropolitan district contributed to the activities of Music Week. From Yonkers on the North, Hackettstown on the West, Westfield on the South, and Floral Park on the East there was "something doing" every appropriate minute of the week.

The music clubs conducted sings in factories and musical entertainments in churches, moving picture houses, schools and homes. They organized concerts and musicales and produced oratorios. A specially distinctive feature was the presentation of parts of operas in the Manhattan Opera House by the National Opera Club of America, Inc., under the auspices of the National Bureau for the Advancement of Music.

Throughout the Week afternoon and evening musical programs were given at the Grand Central Palace by the New York State Federation of Music Clubs.

GREATER NEW YORK AND ADJACENT TERRITORY

Beethoven Music Club,
East Orange, N. J.

Arranged sings in factories.

Musical entertainments in the churches, moving picture houses, schools and singing in the homes.

Chaminade Club,
Yonkers, N. Y.

Special musical program at the home of Mrs. H. W. Phelps.

Chaminade Music Club,
Brooklyn, N. Y.

Concert. Academy of Music.

Chaminade Society,
Hackensack, N. J.

Musical program.

*Talk on New York's Music Week
and its great influence in the
promotion of musical interests.*

Englewood Musical Afternoon So-
ciety,

Englewood, N. J.

*Musicale, Dr. Arthur D. Wood-
ruff, conductor, assisted by
Mrs. Jane Miller Flynn and
Mr. John Barnes Wells.*

Laurier Musical Club,
Brooklyn N. Y.

*Members gave their services in
Music Week programs.*

Lyric Club,
Newark, N. J.

*Concert, Dr. Arthur Woodruff,
conductor, assisted by Robert
Quait, tenor, and N. Y. Festi-
val Orchestra.*

Mendelssohn Glee Club.

*Concert at Hotel Astor; Nelson
Coffin, conductor.*

Metropolitan Life Glee Club.

Mundell Choral Club,

Brooklyn, N. Y.

*Concert at Academy of Music,
Brooklyn, N. Y.—Mabel Garri-
son, soloist.*

Musical Club,
Westfield, N. J.
Oratorios.

Musical Society of Jamaica,
Fulton Street, Queens.

*An hour of music held at Chapin
Home, Jamaica, N. Y.*

National Opera Club of America.

*An afternoon of Grand Opera at
Manhattan Opera House, given
complimentary under the aus-
pices of the National Bureau
for the Advancement of Music;
conducted by Romualdo Sapio.
Overture, William Tell, Rossini.
Lucia Di Lammermoor, Act III,
Donizetti.*

*Raimondo, C. Gravina, National
Opera Club Choral.*

*Aida, Act III, Verdi. Chorus—
Orchestra.*

*Remarks by President of Na-
tional Opera Club, Mme. Kath-
erine Evans von Klenner.*

*Carmen, Act II, Bizet. Full
chorus—Orchestra, Ramualdo
Sapio, conductor.*

*Orchestra and male chorus from
the Metropolitan Opera Co.*

N. Y. Euphony Society,
Brooklyn.

*Special concert Waldorf-Astoria
Hotel, Mme. Frances Alda, solo-
ist.*

New York State Federation of Mu-
sic Clubs,

Mrs. Julion Edwards, Pres.

At Grand Central Palace—

*Demonstration of musical educa-
tional work. Albert E. Ruff,
"Restoration of the Vocal Mus-
cular System."*

*Schumann Choral Society and
Brahms Quartette. Royal Dad-
mun, soloist; Percy Rector
Stephens, director.*

*Mrs. Harriet Seymour, "Musical
Re-education."*

*Concert under the direction of
Mme. Minna Kaufman and
Lazar S. Samoiloff.*

- Mrs. Effa Ellis Perfield, "Creative Music Work."*
Concert, Southland Singers under the direction Mme. Emma Dambmann.
- Mrs. Frederick Talmadge Towne, "Rhythmic Work—Its Relation to Music."*
Concert, Chorus from the Rubinstein Club under the direction of Mr. Wm. R. Chapman.
- Miss Maud Morgan, harpist—Talk on "Harp Work and Its Relation to Children's Work" and demonstration by her pupils.*
Concert arranged by Mme. Hortense d'Arblay and Mrs. J. Harrison Irvine. Artists: Mme. Yvonne de Treville; Helen Desmond, pianist; Ernest Gay, baritone; Martha Atwood, soprano; Irving Jackson, baritone; Mrs. Harrison-Irvine and Mrs. Clara N. Davies at piano.
- Mrs. Fletcher-Copp on the Fletcher-Copp Piano Method, with illustrations of compositions of very young children.*
Concert followed by informal dance by Junior League of Federation Hostess, Mrs. George Burditt, assisted by Mrs. Lowell T. Field and Mrs. John McGhie. Artists: Miss Elizabeth Thorne Boutelle and Mrs. Daisy Krey. Mr. Alberto Sciarretti, pianist.
- Recreation Centre Mandolin Club of Public School 184, Manhattan. Inaugurated membership campaign.*
- Singers and Players Negro Musicians' Club.*
Negro Spirituals—Deacon Johnson's Singers.
- Sorosis Club, Floral Park, N. Y.*
Singers in club gave their services on programs in name of Sorosis Club.
- St. Cecilia Choral Club.*
Musicale, Bronx Church House.
- St. George's Estudiantina.*
Music address by F. L. Berthoud. Special musical program.
Address on music's influence and importance.
- Three Arts Club.*
Piano recital—Robert Schwartz.
- Treble Cleff Club, Hackettstown, N. J.*
Organ recital.
- Verdi Club.*
Musical and dramatic afternoon, Waldorf-Astoria Hotel.
- Women's Orchestral Club.*
Musicale in anticipation of Music Week.
- Zilpha Opera Club.*
Offered to give "Cavalleria Rusticana" at hotel.

COOPERATION OF WOMEN'S CLUBS

Music is a moral law. It gives tone to the universe, wings to the wind, flight to the imagination, a charm to sadness, gayety and life to everything.

—PLATO.

THE Women's clubs were very glad to coöperate, as they recognized that music was not only a great and growing force for the civic welfare in which they were interested, but was also a direct aid to the clubs in many of their activities. It was therefore natural that these organizations pay honor to music in some direct way during Music Week. Several plans were used, including:

- (1) A concert or recital at the club headquarters.
- (2) A lecture or lecture-recital on some musical topic.
- (3) A club evening at the Concert or Opera, at which organizations interested might reserve blocks of seats for their members.

The response of the clubs was most gratifying in extent as well as in variety. In many instances the activities undertaken brought musical opportunities to a wider circle than the mere club membership, and were designed to benefit the whole community through the influence of music. Cases in point were the offering of prizes in the schools for essays on music, the furnishing of musical programs in hospitals, and special work launched during Music Week to secure increased attention to music in the school curriculum.

GREATER NEW YORK AND SURROUNDING TERRITORY

Daughters of Columbia County Historical Society.

Lecture-Musical at Hotel Mo-Alpin, Mme. Alma Webster Powell.

Edward Everett Auxiliary, I. O. B. B.

Musical program.

Girls' Community Club.

Sonata recital.

Harlem Council of Women.

Musical tea.

Interborough Association of Women Teachers.

Requested Music Week slips to be mailed out.

League of Advertising Women.

Special music at meeting.

Missouri Women's Club.

Musical program at Hotel Astor. Guest of honor, Dr. Alfred G. Robyn, composer, organist and poet.

New York Classical Club.

Arranged musical program at meeting.

Mary Arden Shakespeare Club.

Club attended Music Show Evening of Songs of Shakespeare.

Philanthropia.

Members urged to hear good music.

Société des Beaux-Arts.

Musical and Classical Art meeting. Talk by president on "Music and Its Influence Past and Present."

Woman's Municipal League.

Recommended to Municipal Department of Education increased appropriation for musical activities in the schools.

Bay Ridge Reading Club, Brooklyn.

Afternoon of music.

Brooklyn Women's Club, Brooklyn.

Established work for certain musical activities in connection with public schools.

Contemporary Club, Brooklyn.

Members urged to attend concerts and church musical services.

Froebel Society, Brooklyn.

Musical program—Artists: Mrs. Alice R. Wood, Mrs. Charles Sperry, Mrs. Olose, Mrs. Andrews.

Women's Club of St. Jude's Church, Brooklyn.

Church social and singing. Special song service.

Neighborhood Club, Flushing.

Musical.

International Sunshine Society,
Richmond Hill, N. Y.

*"Music and Sunshine" subject
for consideration at meeting.*

Woman's Club,
Grantwood, N. J.

*Musical program at club meet-
ing.*

Woman's Club,
Glen Ridge, N. J.

*Elaborate orchestral program un-
der direction of Mr. Melzar
Chaffee.*

All Round Club,
Montclair, N. J.

Afternoon of Russian music.

Westchester Woman's Club.
Mt. Vernon, N. Y.

*Arranged "King Renee's Daugh-
ter" by the Glee Club.*

Woman's Club of New Rochelle,
New Rochelle, N. Y.

Arranged musical program.

Saturday Club,
Newark, N. J.

*Special program, American com-
posers.*

*Talk on war songs; their influ-
ence in camp life and else-
where.*

Sunshine Club,
Ossining, N. Y.

Musical tea.

*Singing by the club members at
Ossining Hospital.*

Afternoon of music.

Addresses on musical subjects.

Woman's Club,
Passaic, N. J.

*Offered prize of \$20 in gold for
the best high school song.*

Woman's Club,
Red Bank, N. J.
Musical.

Woman's Club,
Westfield, N. J.

*Arranged lecture by Mme. Web-
ster Powell at High School
auditorium.*

COOPERATION OF MUSICAL ORGANIZATIONS

Music resembles poetry. In each are nameless graces
which a master hand alone can reach.

—POPE.

THE coöperation of the city's various musical organizations was, of course, expected and this was enthusiastically given in many instances. As they caught the spirit of the occasion their interest increased and another year with more time to prepare, the participation of these organizations will be even more elaborate and more complete. The musical organizations herein listed coöperated as indicated below.

Boston Symphony Orchestra,
Pierre Monteux, Conductor.

Concert.

"The New Symphony in C Minor"
by Frederick Converse at Academy of Music, Brooklyn.

Fraternal Association of Musicians.

Music League of the People's Institute, Mrs. Arthur M. Reis, Chairman.

Concert of Chamber Music Washington Irving High School.

Concert, Public School 25, Manhattan.

Concert, Public School 40, Manhattan.

Concert, Public School 93, Manhattan.

New York Symphony Orchestra Concert, Stuyvesant High School.

Furnished artists at the Neighborhood Settlement.

National Bureau for the Advancement of Music.

Handled most of the detail in connection with the celebration under direction of New York's Music Week Committee.

New Symphony,
Artur Bodanzky, Conductor.

Wrote expressing approval of Music Week plan.

New York Symphony Society,
Walter Damrosch, Conductor.

Concert—Fritz Kreisler, soloist.

Concert at Stuyvesant High School, Rene Pollain, conductor, under the auspices of Music League of People's Institute.

New York Women's Choir,
Mrs. Jean Whitcomb Fenn, Dir.
Campaign for membership.

Philharmonic Society of New York,
Josef Stransky, Conductor.

*Carnegie Hall, three concerts.
Aeolian Hall.*

Southland Singers,
Mme. Dambman, Pres.

Concert, A. L. Tebbs, Conductor.

*Artists: Mabel Turner, Emma
Dambman, Sudworth Frasier,
Michael Pasner, A. L. Cham-
berlain, Mary Allen, Chevalier
La Verde.*

COOPERATION OF CIVIC ORGANIZATIONS

Wherever there is good music there is harmony.
Wherever there is harmony, there are good citizens, and
therefore we must provide all the good music that is possible
to fill Philadelphia with the right kind of citizens.

—J. HAMPTON MOORE,
Mayor of Philadelphia.

MANY civic organizations lent their hearty coöperation to the Music Week celebration and were most helpful. The committee did not obtain the names of all these organizations participating and only those are listed from whom direct communications were received.

Board of Trade,
Belleville, N. J.

*Special music in schools and
churches.*

New Canaan Civic League,
New Canaan, Conn.

Concert by Community Orchestra.

*Concert by music students and
school children.*

City Betterment Club,
Bayonne, N. J.

*Special music and community
singing at annual luncheon.*

Odd Fellows' Auditorium,
Pearl River, N. Y.

*Showed slides announcing Music
Week.*

City History Club of New York.

*Rehearsals of patriotic songs in
thirty-five branches of club.*

Popular Science Classes,
Y. M. C. A. Bldg.,
Brooklyn.

Concert given by Wilbur Lyster.

NEW ROCHELLE'S MUSIC WEEK

So impressed were the people of New Rochelle with the idea of Music Week that this nearby suburb of New York organized a Music Week of its own in order to coöperate to the fullest extent with New York's Music

Week. For this reason it is given a distinctive listing. Much praise is due the efforts of Miss Veronica Govers, chairman and prime organizer of New Rochelle's Music Week; to Mayor Harry Scott, honorary chairman; Dr. Albert Leonard, Superintendent of Schools, and Mr. Harold Forbes, editor of the Daily Star, as well as to the members of the Committee.

SCHEDULE OF EVENTS

- | | |
|---|---|
| Cantata (Maunder's) with double quartette, and organ recital; First Presbyterian Church. | Piano recital, Pasquale Tallarico; College of New Rochelle. |
| Program of music by Horatio Parker; North Avenue Presbyterian Church. | Concert, Knights of Columbus Hall. |
| Sermon "The Universe God's Orchestra," Rev. Dr. Tillman B. Johnson; special musical service; Salem Baptist Church. | Concert, Y. M. C. A. |
| Community chorus, Leader C. S. Shumway; Trinity Parish House. | Lecture on music by Mr. John C. Freund under auspices of the Music Section of the Women's Club; at High School. |
| Musical program and lecture, local office of New York Telephone Co. | Concert, Westchester Commercial School. |
| | Concert, Loew's Theatre. |

COOPERATION OF MUSIC MANAGERS

Popular music, after all, is only familiar music.

—THEODORE THOMAS.

THE music managers were at first skeptical both as to the practicability of Music Week and its value. As the various plans of the committee took definite form and they realized the broad scope of the movement they recognized that they had a direct interest in its success and were glad to lend their aid. It meant more people interested in music and therefore larger audiences for them.

Walter Anderson.

Recital, Fred Patton, baritone.

Recital, Robert Quait, tenor.

Raoul Biais.

Arranged concert at McAlpin Hotel, volunteered artists for Music Week events.

Hugo Boucek.

Arranged music for hotels.

Haensel & Jones.

Recital by Richard Buhlig.

Piano recital, Miss Mollie Margolies.

Displayed Music Week in announcements.

M. H. Hanson.

Recital, Leo Ornstein, Aeolian Hall.

Displayed Music Week in announcements.

R. E. Johnston.

Musical at Hotel Biltmore; soloists: Margaret Matsenauer, contralto; Arthur Rubinstein, pianist; Giuseppe De Luca, baritone.

Metropolitan Opera House, Misha Elman.

Charles H. Marks.

Antonia Sawyer.

Metropolitan Opera House, Marie Tiffany.

Charles L. Wagner.

Concert at Hippodrome under the auspices of National Bureau for the Advancement of Music.

Wolfsohn Musical Bureau.

Piano recital by Pasquale Talarico.

Displayed Music Week in announcements.

COOPERATION OF MOVING PICTURE HOUSES

If young men had music and pictures to interest them, to engage them and satisfy many of their impulses and to enliven their days, they would not go to the low pleasures of the streets; they would have an alternative and would be too fastidious to do so.

—BERNARD SHAW.

THE participation of the moving picture houses was especially valuable, for these popular institutions reached people unconscious of music's appeal and therefore those who could not be induced voluntarily to seek its pleasures. There was abundant reason for the co-operation by the "movies," for music has been the means of placing them on a far higher plane than they could possibly have attained without it.

Each year the moving picture houses are bringing to their millions of patrons a higher class of music and it is believed in this way they are destined to exert a tremendous influence on the musical development of the country. Their coöperation in other Music Weeks will be more comprehensive as they realize the benefit they themselves will derive from their close association with it.

In addition to the participation listed below, three film companies took pictures of Music Week activities in various parts of the city, but owing to the weather and unfavorable indoor conditions, they did not turn out well.

BOROUGHES OF MANHATTAN, BRONX AND RICHMOND

Capitol Theatre.

Displayed "Music Week" in electric lights in front of theatre.

*Capitol Symphony Orchestra—special music; Nathaniel Finston, Music Conductor.
Overture—"Il Guarany"—Gomes.*

*Cantata Opera: "Hiawatha's
Wedding Feast."*

*Music for tenor solo, chorus and
orchestra by S. Coleridge Tay-
lor.*

*Capitol Theatre Grand Ensemble
of soloists.*

*"Intermezzo Chinois"—Orchestra
—Goetzl.*

*Showed slides announcing Music
Week.*

Rialto Theatre.

*Displayed "Music Week" in elec-
tric lights in front of theatre.*

*New School of Opera with chorus
in Second Act of "Aida."*

*Violin solo—Mendelssohn Con-
certo.*

*E Minor—organ solo—Rubin-
stein's March, "Seramors."*

*Showed slides announcing Music
Week.*

Rivoli Theatre.

*Displayed "Music Week" in elec-
tric lights in front of theatre.*

*Ampico Reproducing Piano—Leo
Ornstein.*

*Rubinstein's Concerto, D Minor
(first movement).*

"In the Gloaming"—Harrison.

*Tenor and soprano, chorus of
female voices.*

*Organ solo—Le Beau Marche
Heroique.*

*Showed slides announcing Music
Week.*

Strand Theatre.

*Showed slide announcing Music
Week.*

Special music.

The following houses exhibited slides announcing Music Week and the majority of them had special musical programs and sometimes singing by the audience. Many referred to the Week in their advertisements.

Apollo Theatre.

Ideal Theatre.

Casino Theatre.

Loew's Victoria Theatre.

Eldorado Theatre.

Metropolis Theatre.

Fifth Avenue Theatre.

Atlantic Theatre.

Fox's City Theatre.

Nicolaud Theatre.

Franklin Theatre.

Osceola Theatre.

Globe Theatre.

Fearless Theatre.

Grand Theatre.

Port Morris Casino.

Proctor's Fifth Avenue Theatre.

Schuyler Theatre.

Queen's Theatre.

Tiffany Theatre.

Regun Theatre.

BOROUGHES OF BROOKLYN AND QUEENS

Alpha Theatre.

Lexington Theatre.

Arena Theatre,
Astoria, L. I.

Lyceum Theatre.
College Point, L. I.

Auditorium.

Montauk Arcade.

Broadway Luceum.

New Meriden Theatre,
Astoria, L. I.

Cleveland Theatre.

Olympic Theatre.

Colonial Theatre.

Photo Lyceum.

Concord Theatre.

Progress Theatre.

Cumberland Theatre.

Eden Theatre.

Reel Theatre.

Elite Theatre.

Royal Theatre.

Empire Theatre.

Victoria Theatre.

Irving Theatre.

Washington Theatre.

NEW YORK STATE

SUBURBS OF NEW YORK CITY

Garnerville Y. M. C. A.,
Garnerville, N. Y.

Novelty Theatre,
Sayville, L. I.

Katonah Theatre,
Katonah, N. Y.

Victoria Theatre,
Ossining, N. Y.

NEW JERSEY

SUBURBS OF NEW YORK CITY

Casino Theatre,
Dumont.

Casino Theatre,
Jersey City.

City Theatre,
Carlstadt.

Liberty Theatre,
Bayonne.

Courtland Theatre,
No. Bergen.

Liberty Theatre,
Fort Hancock, Sandy Hook.

Jewel Theatre,
West New York.

Wilson Theatre,
West New York.

COOPERATION OF HOTELS

Lightlier move
The minutes edged with music.
—TENNYSON.

THE participation by the hotels was of great value and far reaching, for it brought Music Week's message to the city's thousands of visitors. Hardly a hotel of prominence but responded to the spirit of the Week. Most of them displayed Music Week stickers on their menu cards and distributed Music Week booklets. Many announced special music in honor of the occasion.

Astor Hotel.

Distributed Music Week booklets.
Displayed Music Week placards.
Arranged special music.

Holley Hotel.

Used Music Week stickers.
Distributed Music Week booklets.

Biltmore Hotel.

Used Music Week stickers.

Knickerbocker Hotel.

Used Music Week stickers.
Special music.

Bossert Hotel.

Used Music Week stickers.
Distributed Music Week booklets.

Latham Hotel.

Distributed Music Week booklets.
Displayed Music Week placards.
Used Music Week stickers.

Commodore Hotel.

Used Music Week stickers.
Distributed Music Week booklets.
Displayed Music Week placards.

Le Marquis Hotel.

Used Music Week stickers.

Glendenning Apartment Hotel.

Used Music Week stickers.
Distributed Music Week envelope slips.

Margaret Hotel.

Used Music Week stickers.

Gotham Hotel.

Distributed Music Week booklets.
Displayed Music Week placards.

Marlton Hotel.

Used Music Week stickers.

McAlpin Hotel.

Used Music Week stickers.
Increased orchestras.
Special musical programs.
Displayed Music Week placards.
Distributed Music Week booklets

Murray Hill Hotel.

Used Music Week stickers.

Netherland Hotel.

Used Music Week stickers.
Distributed Music Week booklets.

Pennsylvania Hotel.

Special musical program.
Special Sunday night program.
Increased orchestra.
Used Music Week stickers.
Displayed Music Week placards.

Plaza Hotel.

Distributed Music Week booklets.
Displayed Music Week placards.

Ritz Carlton Hotel.

Arranged special piano recital.
Used Music Week stickers.
Displayed Music Week placards.

St. Andrew Hotel.

Distributed Music Week booklets.
Displayed Music Week placards.

St. Regis Hotel.

Distributed Music Week booklets.
Displayed Music Week placards.

San Remo Hotel.

Used Music Week stickers.
Distributed Music Week booklets.

Savoy Hotel.

Distributed Music Week booklets.

Theresa Hotel.

Used Music Week stickers.

Waldorf Astoria Hotel.

Used Music Week stickers.
Distributed Music Week booklets.
Arranged special music.
Special orchestral selections.
Special Sunday night program.

Willard Hotel.

Used Music Week stickers.

Woodward Hotel.

Used Music Week stickers.

COOPERATION OF VOLUNTEERS

In music you will soon find out what personal benefit there is in being serviceable.

—RUSKIN.

IN a series of events as numerous and varied as those which made up New York's Music Week the services of a large number of musicians were of course essential. That many of these would be volunteers was to be expected. It is impossible to state how many artists gave their services without remuneration to the organizations and individuals arranging concerts, musicales, lectures and other programs in honor of the Week, as no reports were asked for regarding the number of paid and volunteer musicians participating. It is a conservative estimate, however, that several hundred singers and instrumentalists appeared without thought of honorarium, making this their contribution to Music Week.

Such artists were found most frequently on the programs of the welfare associations, public and eleemosynary institutions, schools, theaters and industrial plants, and many of them are listed in the concerts under those heads in this book. Scores of well known musicians volunteered through the music clubs and musical organizations. Others enlisted through Mr. Charles D. Isaacson, offering to play or sing at the hospitals, jails, homes for the aged and other institutions for which he arranged Music Week concerts.

The committee itself made no appeal for volunteers. The assumption was that the organizations planning Music Week events would themselves call for such vol-

unteers if needed or that musicians desiring to volunteer their services would get in touch with those managing the concerts. Only those who volunteered directly through the committee are listed below.

Raymond Barry, <i>Accompanist.</i>	Frank Klein.
Gertrude Bianco, <i>Soprano.</i>	Homer H. Laguada, <i>Accompanist, Composer.</i>
Dwight A. Blackman.	Jack Marvin, <i>Tenor.</i>
Platon Brounoff, <i>Pianist, Singer and Lecturer.</i>	Illuminato Miserendino, <i>Violinist.</i>
Cecil Burleigh, <i>Violinist and Composer.</i>	Mary Moretti, <i>Violinist.</i>
Jean Clement, <i>Contralto.</i>	Mrs. Fanny Nathan.
Laura Sedgwick Collins, <i>Composer.</i>	Florence Nelson, <i>Soloist.</i>
Charles Cooger, <i>Piano Soloist.</i>	Godfrey O'Hara, <i>Composer and Singer.</i>
Esther Cutchin.	Angelo Raggini, <i>Tenor.</i>
Francis D. Day, <i>Baritone.</i>	Edith Romm, <i>Accompanist.</i>
Ida V. Enders.	Isabel Rose, <i>Accompanist.</i>
Joseph Gelger.	Mme. Soder-Hueck, <i>Teacher of Singing.</i>
Pauline Dobson Gold, <i>Accompanist.</i>	S. Reid Spencer, <i>Organist.</i>
Heath Gregory, <i>Baritone.</i>	Will J. Stone, <i>Tenor and Accompanist.</i>
Malvine Guttman, <i>Accompanist.</i>	Olga Steeb, <i>Pianist.</i>
Harvey Hindemeyer, <i>Tenor.</i>	Miss Julia Taylor.
Carolyn L. Hovey, <i>Organist and Accompanist.</i>	Leo Tramontana.
Edna Indermaner.	Carl Trebris, <i>Accompanist.</i>
Clara Kees, <i>Soprano.</i>	

Mrs. E. G. Thurber, <i>Contralto.</i>	Margaret Whitaker, <i>Violinist.</i>
Charles W. Wagner, <i>Founder, Music Students' League.</i>	Rose Wise, <i>Soprano.</i>
Helen Whitaker, <i>Accompanist.</i>	Zilpha Barnes Wood, <i>Opera Director.</i>

LIST OF PERSONS INTERVIEWED AND WRITERS OF ARTICLES

R. B. Aldcroftt. <i>President, Music Industries Chamber of Commerce.</i>	Dr. Royal S. Copeland. <i>Commissioner of Health, New York.</i>
Miss Margaret Anderton. <i>Lecturer, Pianist.</i>	Walter Damrosch. <i>Director, New York Symphony Orchestra.</i>
Philip Berolzheimer. <i>City Chamberlain, New York.</i>	C. L. Dennis. <i>Secretary, Music Industries Chamber of Commerce.</i>
Dr. Sigfried Block. <i>Neurologist.</i>	Mrs. Julian Edwards. <i>President, New York State Federation of Music Club.</i>
Artur Bodanzky. <i>Director, National Symphony Orchestra.</i>	Mme. Geraldine Farrar. <i>Soprano, Metropolitan Opera Co.</i>
Dr. Nicholas Murray Butler. <i>President, Columbia University.</i>	Daniel Frohman. <i>Theatrical Director.</i>
Dr. William C. Carl. <i>Director, Guilman Organ School.</i>	Geo. H. Gartlan. <i>Director of Music, New York Public Schools.</i>
Enrico Caruso. <i>Tenor, Metropolitan Opera Co.</i>	Mme. Yvette Guilbert. <i>Discuse.</i>
Giulio Gatti Casazza, <i>Director, Metropolitan Opera Co.</i>	Charles Hackett. <i>Tenor, Metropolitan Opera Co.</i>
P. E. Conroy, <i>Vice-President, St. Louis Civic Music Association.</i>	E. Paul Hamilton. <i>President, National Association of Music Merchants.</i>
C. C. Conway. <i>First Vice-President, National Piano Manufacturers' Association.</i>	

Josef Hofmann.
Concert Pianist.

F. B. T. Hollenberg.
*Member Civic Music Commission,
Little Rock, Ark.*

Charles D. Isaacson.
Writer, Editor, Lecturer.

Otto H. Kahn.
Banker, Patron of Music.

Mrs. J. D. Lanier.
*President, Society Friends of
Music.*

Robert Lawrence.
*Founder, Neighborhood Service
of New York.*

Adolph Lewisohn.
Patron of Music.

Mrs. W. L. McFarland.
*Director, Greenwich House Music
School.*

David Mannes.
*Violinist, Director Mannes Music
School.*

Frank E. Morton.
*Acoustic Engineer, American
Steel and Wire Company.*

Mme. Claudia Muzio.
Soprano, Metropolitan Opera Co.

Berthold Neuer.
*Chairman, New York's Music
Week Committee.*

Rev. Dr. Chas. H. Parkhurst.
*Pastor, Manhattan Congrega-
tional Church.*

Mme. Alma Webster Powell.
Lecturer, Soprano.

Mrs. Arthur M. Reis.
*Chairman, Music League of the
People's Institute.*

Alexander Russell.
*Director of Music, Princeton Uni-
versity.*

Oscar Saenger.
Teacher of Voice.

Otto Schulz.
*President, National Piano Manu-
facturers' Association.*

Henry Stadlmair.
*President, National Musical Mer-
chandise Association.*

Frederick Vanderpool.
Composer.

Baroness von Klenner.
*President, National Opera Club
of America.*

COOPERATION OF MUSIC SCHOOL SETTLEMENTS

Song brings of itself a cheerfulness that
wakes the heart to joy.

—EURIPIDES.

THE MUSIC SCHOOL SETTLEMENTS were enthusiastic in their coöperation in the Music Week celebration. Each one participated in some way. Recitals by specially talented pupils were given at the Grand Central Palace and one Music School Settlement emphasized the spirit of Music Week by bringing it to every one within a limited territory. Thus, those who were sick and bed-ridden had music brought into their own homes by these embryo, yet talented musicians.

Brooklyn Music School Settlement.

*Distributed Music Week stickers
and posters.*

*Gave concert at Grand Central
Palace. Soloists—Maurice By-
shower, Benjamin Puro, Israel
Cohen, Isadore Geffen, Beatrice
Rosenberg, Harold Lieberman,
Dora Khantin, Corrado Mario
Savino, Henrietta Jungman,
Bernard Kugel, Sara Frank,
Anna Stein.*

Greenwich House Music School.

*Concert, Grand Central Palace.
Soloists—Marie Dring, Frank
Unserfusser, Yetta Katz, Mil-
dred Haire, Herman Witten-
berg, Mildred Bockner. Or-
chestra conducted by Mary B.
Friedland.*

Music School Settlement.

Concert.

*Informal concert and talks on
Music at Miss Spence's School.*

Concert, Grand Central Palace.

*Soloists—Raymond Bauman,
Hillard Lubie, Milton Prinz,
Laura Binder, Isidor Madoff,
Harry Feinman, Moses Fried-
man, Juliette Glassman.*

Union Neighborhood Music School.

*Concert by students for Neigh-
borhood.*

*Parents' Meeting. Discussion of
what music can mean to New
York.*

Concert Grand Central Palace.

COOPERATION OF THEATERS

Music influences the taste and morals of a nation no less powerfully than drama.

—WAGNER.

IN the leading theaters of the city soloists appeared between the acts, thus reminding every one in the audience of New York's Music Week and enabling them to participate in the celebration. A significant feature of the coöperation of the theaters was the interest manifested by the actors and stage hands. The applause came from behind the stage as well as from the audience and all scene shifting was stopped during the playing of the soloists. Those who are familiar with the importance of speed in scene shifting will appreciate this tribute to Music Week.

Placards announcing Music Week were placed in the lobbies of most theaters.

Bijou Theatre.

Shubert-Crescent.

Booth Theatre.

Shubert-Riviera.

Casino Theatre.

Shubert Theatre.

Central Theatre.

Thirty-Ninth Street Theatre.

Comedy Theatre.

Vanderbilt Theatre.

COOPERATION OF CONCERT HALLS

A man should hear a little music, read a little poetry, and see a fine picture every day of his life in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul.

—GOETHE.

EVERY week is Music Week at the large opera houses and concert halls during the musical season, and it is therefore natural that these high spots in New York's music life should receive the accumulated interest which was aroused by the city-wide demonstration. These houses were the natural mecca of the music loving public.

The Chicago Opera Company inaugurated its Sunday Night Concerts on the first night of Music Week with Titta Ruffo as soloist and announced its initial concert under the auspices of the National Bureau for the Advancement of Music in honor of New York's Music Week. The programs of the different houses follow:

METROPOLITAN OPERA HOUSE

Sunday evening:—

Mischa Elman, Florence Easton, Zanelli.

Monday evening:—

"Zaza"—Farrar, Howard, Egener, Crimi, Amato. Conductor, Moranzoni.

Wednesday evening:—

"Prophete"—Muzio, Matzenauer, Galli, Caruso, Rothier, Dua, Mardones. Conductor, Bodanzky.

Thursday, special matinee:—

"Butterfly"—Farrar, Ingram, Martinelli, Scotti. Conductor, Moranzoni.

Thursday evening:—

*"Cleopatra's Night"—Alda, Gordon, Harrold. Conductor Papi.
"Coq d'Or"—Scotney, Sundelius, Galli, Diaz, Didur, Bolm. Conductor Bodanzky.*

Friday evening:—

"La Juive"—Ponselle, Scotney, Galli, Caruso, Harrold, Mardones. Conductor Bodanzky.

LEXINGTON THEATRE
CHICAGO OPERA ASSOCIATION

Monday evening:—

"Traviata"—Galli-Curci, Dolci,
Galeffi, Pavley and Ballet.
Conductor Marinuzzi.

Thursday evening:—

"La Sonambula"—Galli-Curci,
Schipa, Lazzari, Sharlow, Tre-
vison. Conductor De Angelis.

Tuesday evening:—

"Norma"—Raisa, Dolci, Sharlow,
Lazzari. Conductor Marinuzzi.

Friday evening:—

"Falstaff"—Raisa, Schipa, Rim-
ini, Sharlow. Conductor Mari-
nuzzi.

Wednesday, matinee:—

"Pagliacci"—Ruffo, Santillan,
Lamont. Conductor Marinuzzi.
Ballet *"Boudour"*—Pavley,
Oukrainsky and Corps de Bal-
let. Conductor Borowski.

Sunday evening:—

At Hippodrome. Special concert
by Chicago Opera Association
under the auspices of the Na-
tional Bureau for the Advance-
ment of Music. Soloists—
Titta Ruffo, Yvonne Gall.

Wednesday evening:—

"Jongleur de Notre Dame"—
Garden, Dufranne, Huberdeau.
Conductor Charlier.

EVENTS AT CARNEGIE HALL

Sunday afternoon:—

Philharmonic.

Thursday evening:—

Boston Symphony.

Tuesday afternoon:—

Piano recital—Godowsky, Ganz,
Moisevitch, Rubenstein, Orn-
stein.

Friday afternoon:—

Philharmonic.

Friday evening:—

Philharmonic.

Tuesday evening:—

Song recital—Frieda Hempel.

Saturday afternoon:—

Boston Symphony.

Wednesday evening:—

Columbia University chorus—
Bach Oratorio.

Saturday evening:—

Philharmonic.

EVENTS AT AEOLIAN HALL

Sunday:—

N. Y. Symphony—Fritz Kreisler,
soloist.

Monday afternoon:—

Piano recital by Pasquale Tal-
lorico.

Monday evening:—

Piano recital by Richard Buhlig.

Tuesday afternoon:—

Piano recital by Anne Gulick.

Tuesday evening:—

Letz quartet.

Wednesday afternoon:—

Piano recital by Mollie Margolies.

Thursday morning:—

League for Political Education.

Thursday afternoon:—

Piano recital by John Aubert.

Thursday evening:—

Concert—The Philharmonic Society of New York.

Friday morning:—

League for Political Education.

Friday evening:—

Piano recital for Maurice Dumesnil.

Saturday morning:—

*Symphony Society of New York
—Children's Concert.*

Saturday afternoon:—

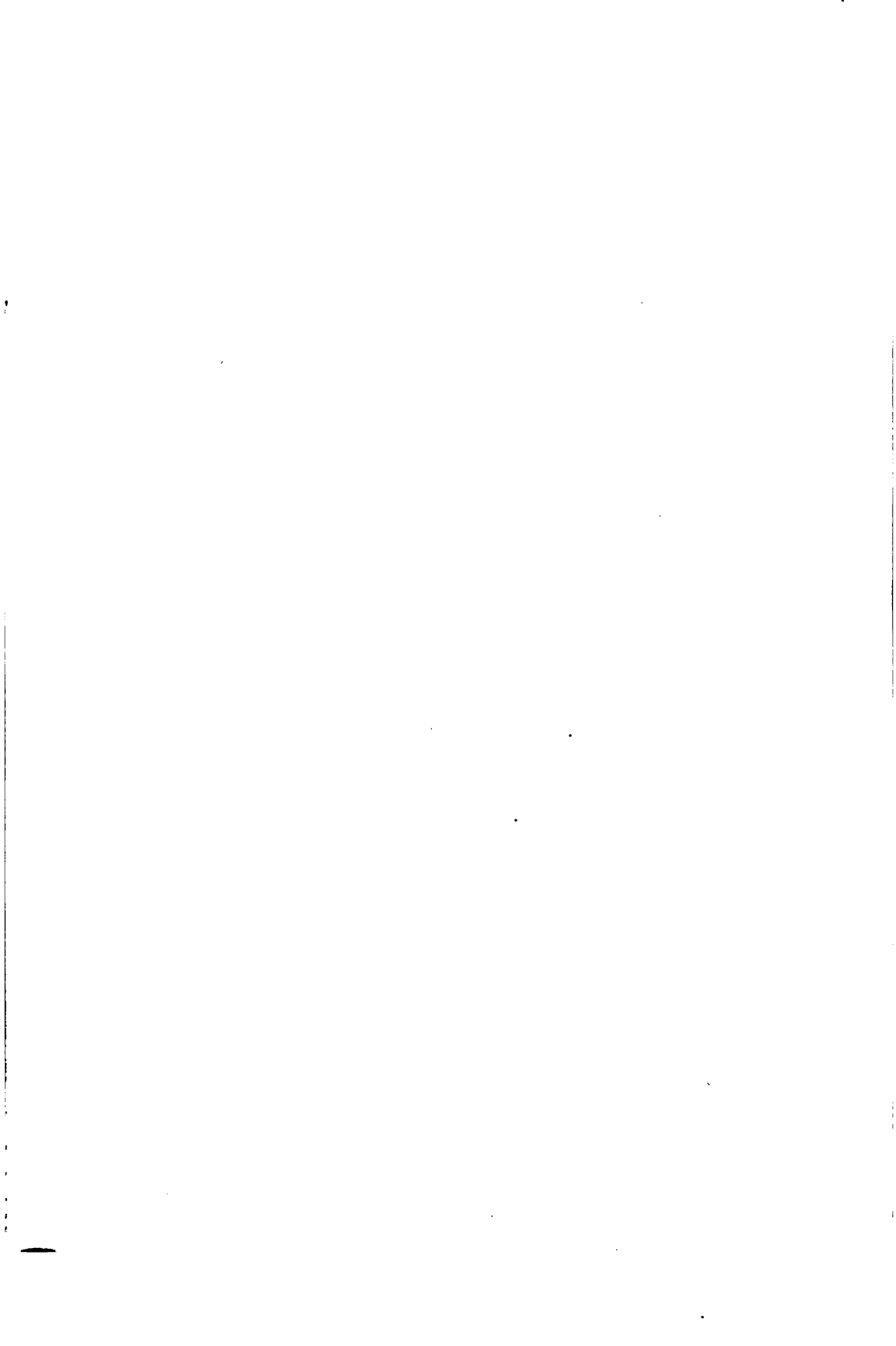
Piano recital by Merwin Howe.

Saturday evening:—

The New York Trio.

Sunday afternoon:—

*Symphony Society of New York
—Alfred Cortot, soloist.*



COOPERATION OF WELFARE ORGANIZATIONS

The fine art which, more than any other, ministers to human welfare. Where there is beautiful music it is difficult for discontent to live.

—HERBERT SPENCER.

THE extensive and widely varied coöperation of the city's welfare organizations was one of the most important factors in the success of Music Week. Through the activities of the New York Community Service, the Y. M. C. A., and the Y. W. C. A., the Salvation Army and numerous religious societies and specialized philanthropic organizations in industrial plants, the Grand Central Palace, at their own headquarters and elsewhere the message of music was brought to many thousands of men, women and children. Many of the concerts were organized by Charles D. Isaacson, editor of the New York Globe "Family Music Page."

Few people realized how many welfare organizations the city had until they concentrated their efforts in the musical demonstration.

American Relief Association,
New Rochelle, N. Y.
Arranged musical program.

American Seamen's Friend Society.
Concert. Soloists—Leon Fatowsky, Harold Morris, Ruano Bogislav, Mary Pasmore.

Betterment League,
Daughters of Michigan.
Concert.

Board of Health.
Noonday sing.

Bowery Mission.
Concert. Soloists—Mrs. Edmund G. Thurber, Rita Marx, Sasha Fidelman.

Central Branch, Y. M. C. A.
Brooklyn.
Monday:—

Concert. Calvary English Lutheran Church. Soloists—Mrs. Beulah Gaylord Young, Mr. Thurber Madison, Miss Cathryne Makin, Mr. G. A.

*Price, Mr. John Marino,
Charnley sisters.
Special musical programs and
mass singing as follows:*

Tuesday:—

*Fifty-second Street Brooklyn
Rapid Transit Shop. Soloist
—Miss M. Bushnell. Song
Leader—Mr. Sam Stuart.
J. H. Williams Co. Soloist—
Miss G. Ames.
A. G. Spalding Co. Soloist—
Mr. Archie McCleary.
Mergenthaler Co. Soloist—Miss
H. Kniffen. Song Leader—
Mr. Walter Mills.
Boorum Pease Co. Soloists—
Charnley sisters.*

Wednesday:—

*Lidgerwood Co. Soloist—Miss
H. Kniffen. Song Leader—
Mr. S. Stuart.
Thirty-ninth Street Brooklyn
Rapid Transit Shop. Soloists
—Charnley sisters. Song
Leader—Mr. H. S. Miller.
J. & T. Cousins. Soloist—Miss
M. Bushnell.
Self Winding Clock Co. Solo-
ist—Miss G. Ames.
Robert Gair Co. Song Leader
—Mr. W. Mills.
Sperry Gyroscope Co. Soloist
—Mr. John Gerstenberg.
Song Leader, Mr. White.*

Thursday:

*Bliss Foundry. Soloist—Mr.
Archie McCleary.
Bliss Machine Shop. Soloist—
Miss H. Kniffen.
Doehler Die Casting Co. Solo-
ists—Charnley sisters.
Mergenthaler Co. Soloist—Miss*

*M. Bushnell. Song Leader—
Mr. W. Mills.
Kenyon Co. Song Leader—Mr.
Blessin.
Boorum Pease Co. Soloist—
Miss Grace Ames.*

Friday:

*Thirty-sixth Street Brooklyn
Rapid Transit. Soloist—Miss
G. Ames.
S. Weil Co. Soloists—Charnley
sisters.
Intertype Co. Soloist—Miss M.
Bushnell. Song Leader—Mr.
W. Mills.
American Can Co. Song Leader
—Mr. S. Stuart.
Program by Boys' Orchestra.
Concert by Men's Symphony Or-
chestra.
Members attended Music Show
at Grand Central Palace.*

*Central Branch, Y. W. C. A.
Musical program. Violinist and
choral music.
Mandolin Glee Club.
Girls' Orchestra.
Community singing.
Ukulele Club and community
singing.
Daily organ recitals at noon.*

*French Branch, Y. W. C. A.
Program of French and Swiss
songs.*

*Garnerville Y. M. C. A.,
Garnerville, N. Y.
Showed slides announcing Music
Week.
Special musical program.
Community sing.*

*Greenpoint Branch, Y. M. C. A.
Concert in lobby*

Orchestra recital in Red Room.
Lobby entertainment, auspices
Bachelor Club.

Mass singing.

Revival of Old Time Melodies;
all soloists over sixty years of
age.

Lobby singing.

Lobby concert.

Ten musical programs given in
industrial plants of Greenpoint
as follows:

Sone & Fleming Oil Works.

Greenpoint Metallic Bed Co.

Gotham Can Co.

Eclipse Box Co.

Pratt Oil Works.

Smith Box Co.

Vulcan Rail Construction Co.

C. M. Lane, Lifeboats.

International Cork Co.

Greenpoint Compounding Works

International Institute, Y. W. C. A.
Chorus directed by John Prindle
Scott.

Mineola Y. M. C. A.,

Long Island, N. Y.

Arranged musical program.

Northeastern Field Committee of the
National Board of Y. W. C. A.
Distributed Music Week stickers
Distributed Music Week slips.

West Side Branch, Y. W. C. A.
Neighborhood sing.

Y. M. H. A. of Borough Park,
Brooklyn.

Concert. Soloists—Beatrice Mar-
tin, Rose Becker, Julian di
Huarte, Richard Hageman
Ada Becker.

Central Jewish Institute.

Concert. Soloists—Beatrice Mar-

tin, Isidor Strassner, Bertram
Bailey, Rev. Joseph Glovitsch,
Gladys S. Harrold, Josephine
Fry.

City Mission Society,
Blackwell's Island.

Concert. Ralph D. Angell, Or-
ganist.

Humanitarian League.

Special Concert, Maestro de Mac-
chi and twenty artists.

Weekly Concert at Teachers'
Training School.

International Sunshine Society,
Board of Southern Division,
Richmond Hill.

Special music at monthly meet-
ing.

Inwood House.

Concert. Soloists—Anna Mas-
sen, Morris Goldman, Bertram
Bailey.

League for the Larger Life.

Brief talk on music at regular
meeting by President Mr. Eu-
gene Del Mar.

"Psychology of Music," Mrs. Eve-
lyn Offield.

"The Power of Music," Miss
Mary Allen.

"Prosperity—Fellowship" with
special musical program.

"Music in Spiritual Unfolding,"
Mrs. Laura G. Cannon.

Address on Music, Mr. Harry
Cage.

New York Catholic Protectory.

Concert. Soloists—Peter War-
saw, Edith Bideau, Rita Marx.

Salvation Army.

Special musical programs
throughout week.

COOPERATION OF PUBLIC AND ELEEMOSYNARY INSTITUTIONS

And the night shall be filled with music,
And the cares that infest the day
Shall fold their tents, like the Arabs,
And as silently steal away.

—LONGFELLOW.

AN important part of the Music Week activities centered about the city's public and eleemosynary institutions. This was in line with one of the distinct purposes of the committee, the bringing of music's blessings to those to whom they were usually inaccessible. Hospitals, charity homes and orphan asylums were the chief beneficiaries, although special music was also brought to a number of self-supporting institutions.

Charles D. Isaacson had charge of this division and his splendid work in arranging for and handling it was a conspicuous factor in the success of this phase of Music Week.

Special mention should also be made of the Epileptic Band in the Epileptic Village of Skillman, N. J. This band, composed entirely of epileptics, not only played for the inmates of their own institution but visited other nearby institutions as well.

Bellevue Hospital.

*Concert. Soloists—Ethel Rea,
Catherine Norfleet, Helen Nor-
fleet.*

Central Islip State Hospital,

Central Islip, Long Island.

Concert.

Chapin Home,

Jamaica, N. Y.

*Concert. Soloists—Morris Na-
than, Edythe Jeanne, Nancy
Van Kirk.*

Brooklyn Bureau of Charities.

*Concert. Soloists—Leeker Nor-
fleet, Margaret Cameron, Vio-
tor Golibart, Helen Norfleet.*

Clara de Hirsch Home for Working
Girls,
New York City.

*Concert. Soloists—Leon Patow-
sky, Harold Morris, Ruano
Bogislav, Mary Pasmore.*

Department of Public Charities,
West New Brighton, N. Y.

Concert.

Hebrew Orphan Asylum.

*Concert. Soloists—Lou Olp, Ja-
cob Gegna, Rev. Joseph Glo-
vitsch, Edith Romm.*

Hebrew Orphan Asylum,
Brooklyn.

*Concert. Soloists—Lou Olp, Ja-
cob Gegna, Rev. Joseph Glo-
vitsch, Edith Romm.*

Long Island College Hospital,
Brooklyn.

*Concert. Soloists—Peter War-
saw, Edith Bideau, Rita Marx.*

Manhattan State Hospital,
Ward's Island.

*Concert—Soloists, Ethel Rea,
Margaret Whittaker, Irving
Meisel, Aimee Corner, Helene
Whittaker, Maybel Furbush,
Antoinette Brody.*

Mariners' Family Asylum,
Stapleton, S. I.

*Concert. Soloists—Viola Robert-
son, Margaret Jamieson, Sam-
uel Paul.*

Metropolitan Hospital,
Blackwell's Island.

Reference to Music in Sermon, by
Dr. John H. Feringa, Chaplain.

Montefiore Home.

*Concert. Soloists—George Kah-
ler, Estelle Collette, Harold
Wheeler.*

Mutual Welfare League of Sing
Sing,

Ossining, N. Y.

Concert.

New York Catholic Protectory,
Bronx.

Concert for two thousand boys.

New York Institution for the Edu-
cation of the Blind.

*Concert for organ, piano and vio-
lin, direction Mr. Bassett
Hough.*

New York Post-Graduate Medical
School and Hospital.

*Superintendent recommended the
setting aside of a room in every
hospital where music might be
rendered to convalescing pa-
tients.*

New York Protestant Episcopal City
Mission,

Blackwell's Island.

Concert.

New York Orthopaedic Dispensary
and Hospital.

*Concert. Soloists—Edythe Jeanne,
Nathan Abas, Nancy Van
Kirk.*

Seabury Memorial Home,
Mt. Vernon, N. Y.

*Concert. Soloists—Anna Mas-
sen, Morris Goldman, Bertram
Bailey.*

Society of N. Y. Hospital,
Manhattan.

Concert. Soloists—Lou Olp, Jacob Gegna, Rev. Joseph Glorvitsch.

Temple Israel Community Centre,
Manhattan.

Concert. Soloists—Leon Fatovsky, Ruth Kellogg-Waite, Leon

Goldman, Nancy Van Kirk, Harriet Silverman, Esther Brainard.

Village for Epileptics,
Skillman, N. J.

Two concerts by patients' band, at Catholic Orphanage at Hopewell, and at Village for Epileptics, Skillman, N. J.

COOPERATION OF PUBLIC LIBRARIES

Language is not subtle enough, tender enough, to express all we feel, and when language fails, the highest and deepest longings are translated into music.

—INGERSOLL.

A TOTAL of 79 public libraries distributed through the Boroughs of Manhattan, Bronx and Brooklyn participated in Music Week. Their contributions consisted in the displaying of posters informing their patrons of the music demonstration and its purposes. In addition, many of the libraries where a story telling hour for children is an institution, observed the Week by introducing tales from the lives of great composers.

NATIONAL MUSIC SHOW.

GRAND CENTRAL PALACE

Music, that gentlier on the spirit lies
Than tired eyelids upon tired eyes.

—ALFRED TENNYSON.

AN outstanding feature of Music Week was the remarkable Music Show at the Grand Central Palace given under the auspices of the Music Industries Chamber of Commerce. It contained probably the greatest array of musical instruments ever brought together under one roof and showed the phenomenal development which has taken place in recent years in these instruments. Among the exhibits was an old square piano imported from Europe by the first John Jacob Astor during the administration of George Washington, but most of the exhibits were modern, representing the last word in musical instrument manufacture. The art instruments embodied many exquisite period case designs.

Of special interest was the reproducing piano which reproduces the exact playing of the great artists, including every eccentricity of touch and tempo, even though the artists themselves may be a thousand miles away. One exhibitor portrayed the history of music in the film from the monochord, which was originated over 2000 years ago, to the present time. Another made actual tone comparisons of a phonograph record with the original artist who sang in duet and it was difficult to tell which was the natural and which the reproduced voice.

A striking feature of the Music Show was a large

carillon bell tower placed in the center of the Grand Central Palace. It was erected as a model of the proposed Carillon Victory Chimes to be built in honor of those who had fought in the World War and in celebration of our victory. Each bell was to represent one of the states in the Union and was to be paid for by pennies given by the school children of the state. Although carillon chime towers are a familiar sight in Belgium and Holland, where the idea originated, there are none in the United States. Both the tower itself and the playing of the chimes regularly each day in celebration of special occasions would constitute a most appropriate reminder of our victory in Flanders. The carillon chimes in the Grand Central Palace were played every half hour.

It is hoped the time will come when the people of America will support a music show as they do an automobile show and manifest as great interest in the latest developments in musical instruments as in touring cars. It will mean that the subconscious desire for musical expression which was made an integral part of man's nature, has been quickened. When the people as a whole realize what music means to them, then music will serve its full purpose to mankind.

LIST OF EXHIBITORS

A. B. Chase Piano Co.,
New York.

Aeolian Co.,
New York.

Aeolian Vocalion,
New York.

American Device Mfg. Co.,
St. Louis, Mo.

American Piano Co.,
New York.

Apollo Piano Co.,
DeKalb, Ill.

Autopiano Co.,
New York.

Auto Pneumatic Action Co.,
New York.

Barnhart Bros. & Spindler,
Chicago, Ill.

H. C. Bay Co.,
Chicago, Ill.

Bennett & White,
Newark, N. J.

De Rivas & Harris,
New York.

Brambach Piano Co.,
New York.

Thomas A. Edison, Inc.,
Orange, N. J.

Brilliantone Steel Needle Co.,
New York.

Efficiency Electric Corp.,
New York.

Brunswick-Balke-Collender Co.,
Chicago, Ill.

Emerson Piano Co.,
Boston, Mass.

Henry Burr Music Corp.,
New York.

Estey Piano Co.,
New York.

Bush & Lane Piano Co.,
Holland, Mich.

The Fern-O-Grand,
New York.

Cabinet & Accessories Co., Inc.,
New York.

E. Gabler & Bro.,
New York.

Cheney Talking Machine Co.,
Chicago, Ill.

General Phonograph Co.,
New York.

Chickering & Sons,
Boston, Mass.

General Player Action Co.,
New York.

Chute & Butler Co.,
Peru, Ind.

German Bros. Co.,
Saginaw, Mich.

Cirola Phonograph Corporation,
Philadelphia, Pa.

Fred Gretsch Mfg. Co.,
Brooklyn, N. Y.

Columbia Graphophone Co.,
New York.

Hallet & Davis Piano Co.,
New York.

C. G. Conn Co., Ltd.,
Elkhart, Ind.

Hazelton Bros.,
New York.

Connorized Music Co.,
New York.

Otto Heineman Phon. Supply Co.,
New York.

The Crippen Co., Inc.,
New York.

Henderson Publications, Inc.,
New York.

Heywood Bros. & Wakefield Co.,
Boston, Mass.

Otto Higel Co., Inc.,
New York.

Iverson Piano Player Co.,
Worcester, Mass.

B. H. Janssen,
New York.

Wm. Knabe & Co.,
New York.

Kohler & Campbell,
New York.

Krasberg Engineering & Mfg. Co.
Chicago, Ill.

The Laffargue Co.,
New York.

Lawson Piano Co.,
New York.

Lindeman & Sons Piano Co.,
New York.

Paul G. Mehlin & Sons,
New York.

Milton Piano Co.,
New York.

Modernola Co.,
New York.

Geo. W. Moore,
Boston, Mass.

National Bureau for the Advance-
ment of Music,
New York.

New York American,
New York.

The Packard Piano Co.,
Ft. Wayne, Ind.

Pathe Freres Phonograph Co.,
New York.

Pease Piano Co.,
New York.

P. E. D. Corp.,
New York.

Piano Motors Corp.,
Camden, N. J.

Plaza Music Co.,
New York.

Premier Grand Piano Co.,
New York.

Q. R. S. Music Roll Co.,
New York.

Repeat-O-Graph Co.,
New York.

Republic Music Roll Co.,
New York.

Ricca & Son,
New York.

Rudolph Wurlitzer Co.,
New York.

Rythmodik Music Co.,
New York.

Schomacker Piano Co.,
Philadelphia, Pa.

Geo. Seiffert,
New York.

Simplex Player Action Co.,
Worcester, Mass.

Simson & Frey, Inc.,
New York.

Sonora Phonograph Co.,
New York.

Sonora Phonograph Sales Co.,
New York.

Standard Pneumatic Action Co.,
New York.

M. Steinert & Sons,
Boston, Mass.

Steinway & Sons,
New York.

Story & Clark Piano Co.,
Chicago, Ill.

Taggart Publishing Co.,
New York.

Universal Fixture Co.,
New York.

U. S. Steel & Wire Co.,
Chicago, Ill.

Vacuum Record Lifter,
New York.

Victor Talking Machine Co.,
Camden, N. J.

M. Welte & Sons,
New York.

Wilcox & White Co.,
Meriden, Conn.



COOPERATION OF MUSIC TRADE

Show me the home wherein music dwells, and I shall
show you a happy, peaceful and contented home.

—LONGFELLOW.

IT was natural for the music trade to coöperate in a Music Week celebration because it has a direct interest in the spread of musical activity. This coöperation was of very great help and every effort to secure similar help should be made by any committee contemplating other music weeks. The greatest aid can always be secured from those most directly interested. In fact, the workers must be as a rule drafted from those who have a keen interest whether they be music teachers, professional musicians, music merchants or earnest music lovers, philanthropists and broad visioned municipal authorities who see in music a beneficial influence to the entire community. The Music Industry contributed much to New York's Music Week, first in the Music Show in Grand Central Palace, for which it was responsible, and second through the coöperation of its individual members. They distributed tens of thousands of Music Week booklets and nearly half a million Music Week stickers on their stationery—also a vast quantity of Music Week envelope slips, and displayed Music Week cards in their windows. But perhaps their greatest contribution was the mention of Music Week in their newspaper advertisements and the public concerts they gave in their own warerooms or the regular concert halls, as well as at the Music Show.

The Aeolian Company gave four concerts in Aeolian

Hall, free to the public, at which appeared such prominent artists as Serge Prokofieff, Maurice Dambois, Guio-mar Novaes, Alfred Cortot, Marie Sundelius and Percy Grainger. An interesting feature was the accompaniment for the 'cellist, Dambois, who is also a pianist, and whose own playing recorded on the Duo-Art piano, was used in his 'cello selections. The American Piano Company arranged a most unusual concert at Carnegie Hall, also free to the public, at which the unique feature offered was the appearance on the same program of five pianists of international reputation—Leopold Godowsky, Rudolph Ganz, Benno Moiseivitsch, Arthur Rubenstein and Leo Ornstein—each of whom after playing in person was followed by the reproduction of one or more of his numbers on the Ampico piano. John Wanamaker gave an extremely interesting series entitled "Tableaux Historiques de Musique" in their large auditorium daily during Music Week. These entertainments illustrated the development of the piano, the art of music and the dance, and drew crowded audiences.

Many firms, including the first two mentioned above, carried out a series of most attractive and instructive programs with prominent artists at the Grand Central Palace during the Music Show, among them being a tone test demonstration by Thomas A. Edison, Inc., and a moving picture history of the development of the piano by the Standard Pneumatic Action Company. These contributions to Music Week are listed in this book with the Music Show.

Aeolian Company,
New York City.

American Photo Player Co.,
New York.

American Piano Co.,
New York City.

Robert M. Andrews,
Englewood, N. J.

Anguera Piano Co.,
New York City.

G. E. Arthur,
New York City.

Atlantic Talking Machine Co.,
Brooklyn, N. Y.

Audubon Grafanola Shop,
New York City.

Autopiano Co.,
New York City

Bacon Piano Co.,
New York City.

S. G. Battin,
New York City.

Frederick Bauer,
New York City.

Alex. Baumgarten,
New York City.

Biddle Piano Co.,
New York City.

Emanuel Blout,
New York City.

Bogart Piano Co.,
New York City.

Boro Park Music Store,
Brooklyn, N. Y.

Brambach Piano Co.,
New York City.

Bristol & Barber Co., Inc.,
New York City.

Brodbeck & Sons,
Mt. Vernon, N. Y.

E. G. Brown,
Bayonne, N. J.

Andrew Brunton,
Jersey City, N. J.

F. Bullenkamp,
New York City.

Chalmers Co.,
Newark, N. J.

A. B. Chase Piano Co., Inc.,
New York City.

Christman Sons,
New York City.

Columbia Graphophone Co.,
New York City.

Columbia Mantle Co.,
Brooklyn, N. Y.

Connorized Music Co.,
New York City.

James T. Coughlin,
New York City.

Herman H. Dierksen,
Hoboken, N. J.

Jacob Doll & Sons,
Jersey City, N. J.

Thomas A. Edison, Inc.,
Orange, N. J.

The Edison Shop,
East Orange, N. J.

The Edison Shop,
Newark, N. J.

Electrotone Auto Music,
New York City.

The Estey Piano Co.,
New York City.

Leo Feist,
New York City.

J. & C. Fischer,
New York City.

Flatbush Talking Machine Shop,
Brooklyn, N. Y.

Maurice Friedman,
New York City.

E. A. Gabler & Bros., Inc.,
New York City.

General Phonograph Corp.,
New York City.

Gordon Piano Co.,
New York City.

Gotham Shops, Inc.,
New York City.

Abraham S. Gould,
Flushing, Long Island.

Grand Talking Machine Co.,
New York City.

F. Gretsch Mfg. Co.,
Brooklyn, N. Y.

Hardman, Peck & Co.,
New York City.

Heraco Exchange,
West New York, N. J.

Hoffany Phonograph Expt. Co.,
New York City.

Holmes Music Co.,
Port Jervis, N. Y.

Ideal Music Co.,
Brooklyn, N. Y.

Ideal Music Co.,
Plainfield, N. J.

International Phonograph Co.,
New York City.

Jacob Brothers Piano Co.,
New York City.

James & Holmstrom,
New York City.

B. H. Janssen,
New York City.

John Church Co.,
New York City.

Kimberley Phono Supply Co.,
New York City.

Kirkman Engineering Corp.,
New York City.

Knabe & Company,
New York City.

Kohler & Campbell, Inc.,
New York City.

Krakauer Bros.,
New York City.

Kranich & Bach,
New York City.

Robert E. Lent,
Ossining, N. Y.

E. Leins Piano Co.,
New York City.

Liberty Phonograph Co.,
New York City.

Lockhart & Co.,
New York City.

Lyraphone Co. of America,
Newark, N. J.

Mandel Talking Machine Co.,
New York City.

Mason & Hamlin,
New York City.

Paul G. Mehlín & Sons,
New York City.

Henry Mielke, Inc.,
New York City.

G. M. Millard,
Brooklyn, N. Y.

Milton Piano Co.,
New York City.

Musical America,
New York City.

Musical Courier,
New York City.

Musical Courier Extra,
New York City.

Musical Times,
Chicago, Ill.

Musician,
New York City.

Music Trade Indicator,
Chicago, Ill.

Music Trade Review,
New York City.

Music Trades,
New York City.

Mutual Talking Machine Co.,
New York City.

Needham Piano Company,
New York City.

New York Talking Machine Co.,
New York City.

Ormes Inc.,
New York City.

Owen & Beers,
New York City.

Palace Talking Machine Shops, Inc.,
New York City.

Silas E. Pearsall Co.,
New York City.

Pease Piano Company,
Brooklyn, N. Y.

Pease Piano Company,
New York City.

Albert E. Petrucci,
New York City.

Piano Trade Magazine,
Chicago, Ill.

Presto,
Chicago, Ill.

Q.R.S. Music Roll Co.,
New York City.

H. J. Raymore,
Freeport, Long Island.

Benjamin H. Roth,
West New York, N. J.

Russell & Lowrie, Inc.,
Tarrytown, N. Y.

Jos. Sauerborn,
Newark, N. J.

Arthur P. Schmidt, New York City.	M. E. Tompkins, New York City.
Secord Piano Co., New York City.	Victor Talking Machine Co., Camden, N. J.
C. H. Serle, Brooklyn, N. Y.	Vocalophone Co., New York City.
Silver Burdett & Co., New York City.	John Wanamaker, New York City.
F. G. Smith, Inc., New York City.	M. Welte & Sons, Inc., New York City.
L. Edith Smith, New York City.	Werner Industries Co., Cincinnati, O.
Richard W. H. Snyder, Easton, Pa.	Weser Bros., New York City.
John Spurge, Newark, N. J.	W. L. Wheeler, New York City.
Standard Music Roll Co., West Orange, N. J.	Widdicomb Phonograph Co., New York City.
Standard Pneumatic Action Co., New York City.	G. T. Williams Co., Inc., Brooklyn, N. Y.
The Standard Talking Machine Co., Brooklyn, N. Y.	Wing & Son, New York City.
A. J. Stasny Music Co., New York City.	Julius Winter, New York City.
Steinway & Sons, New York City.	Winterroth & Co., New York City.
Joseph W. Stern & Co., New York City.	M. Witmark & Sons, New York City.
Strich & Zeldler, New York City.	The Rudolph Wurlitzer Co., New York City.
Supertone Needle Works, New York City.	Yonkers Talking Machine Co., Yonkers, N. Y.
George Therkelsen, Perth Amboy, N. J.	Joseph B. Zellman & Co., New York City.

PUBLICITY

I am the friend of every effort to give music
its rightful place in our national life.

—WARREN G. HARDING.

ONE of the most interesting features of Music Week was the publicity it received, not only in New York City where it was held, but throughout the country. In fact, the widespread newspaper comment reflected the growing public interest in music and especially the popularity of the idea upon which Music Week was based—namely, the participation of all the people in a community in a music demonstration. There could be no more certain indications that these celebrations appeal to the popular fancy and no greater encouragement to those wishing to inaugurate the movement in their own city.

There is little doubt that local Music Weeks will spread throughout the country and a national Music Week will in all probability become an annual event. When we hear of the inhabitants of every town and hamlet and the great cities with their cosmopolitan millions setting aside a special week in which to give expression to their emotional nature through music, we shall have been awakened to the importance of music to us all and America will have truly become a musical nation.

An analysis of the publicity is interesting. Twenty-six papers in New York City alone devoted 4,315½ inches, or more than 205 columns, to the subject. Newspapers in 102 cities in 37 different states and one territory outside of New York City and in six Canadian Provinces commented to the extent of 2,062 inches, or nearly 100

columns. Music and music trade papers devoted 3,559½ inches, or 169 newspaper columns. Grand total, 9,937 inches, or more than 473 columns.

Except in the case of the music trade journals, the figures listed below were computed from clippings furnished by the various clipping bureaus. As these bureaus estimate that they do not find more than one-fourth of the articles they are commissioned to search for, it is evident that the actual amount of space devoted to New York's first Music Week by the publications here given was vastly more than indicated.

There were many editorials. Two are reproduced here, as they reflect the prevailing sentiment. Both were in newspapers of national reputation. One was published just prior to Music Week and the other several weeks after the excitement had passed and therefore shows the after impression and indicates that the influence of Music Week was far more than transitory.

(Editorial from Brooklyn Eagle, January 6, 1919)

SOMETHING NEW IN MUSIC

There have been many campaigns for popularizing music, sometimes in the form of giant festivals organized for profit, sometimes by making music accessory to patriotic and other drives, and sometimes by organizing community "sings" outdoors and in halls. But the Music Week which is planned for this city beginning February 1 is different from any or all of these and is designed to be very much more pervasive.

In the first place the money making element seems to be absent; at any rate, it will not be conspicuous. Instead of a few monster concerts with high prices of admission, stores, shops and factories are asked to organize musical performances of their own in which their own employees shall take part; the clergy quite generally have pledged coöperation, which means concerts in churches and parish houses; and there is a committee to provide soloists for such volunteer organizations. There will be concerts in the schools, with essays and talks on music

and community choruses will be asked to sing folk and popular songs.

The purpose of all this is not to make money, but to show the value of music as a "great restorative and vitalizing power," as the committee sets it forth. The men behind the project include leaders of the musical and theatrical world and also a sprinkling of philanthropists and business men. If the plan is carried out in a way to interest the great bulk of the people to any such extent as the great war drives interested them, the ultimate effect can hardly fail to be helpful to the community and helpful as well to the artists and organizations whose business is the presentation of music. Music is a restorative and vitalizing force, although the recognition of that is not so general as it should be.

Our crowded concert halls and opera houses show that we have come a long way from the attitude of the last century, when any music above the standard musical comedy and vaudeville was sneered at by many educated people as "high brow" and when it was difficult to secure audiences for even occasional orchestral concerts. But still good music is commonly available only at high prices and thus multitudes are debarred from any such intimate acquaintance with it as would reveal its power as a restorative and an inspiration. If Music Week shall succeed in extending the area of its influence it will make such a beginning in a good work as the city has long waited for and needs.

(Editorial from New York Tribune, Feb. 26, 1920)

ARE AMERICANS MUSICAL?

Is New York the most musical city in the world? Or is it the least musical? There is evidence looking in both directions, and it was all brought to the front of discussion by the highly successful Music Week which New York enjoyed. Other communities are planning similar exhibitions and celebrations. Echoes of the local festival still are reverberating. There is no question of the volume of interest and musical activity throughout the nation. But are Americans really musical?

The most obvious items that present themselves here are the list of concerts and the record of opera. These are appallingly large. So far as quantity goes this has surely become the musical center of the world. And we

think it would be the concensus of expert opinion that in respect of quality also there is little anywhere to surpass the best that we have to enjoy.

Against this direct evidence the critics of our musical ability set our undoubted lack of widespread musical training, technically speaking. We have been neither a singing people nor a playing people. The American home heard very little music—until recent years. There was the daughter who played "The Maiden's Prayer" or "Narcissus" or Mendelssohn's "Spring Song." There was some elementary hymn singing. There was Brother Bob's mandolin—converted to Sister Violet's ukulele in recent years. Solid musical effort, either in voice training, the learning of any instrument or choral singing, was the extraordinary exception. We had developed no national folk-song since the negro spirituals; and these were all but ignored.

These criticisms are all true, and yet the concert record of New York is not an isolated and unrepresentative fact. To the contrary, it is a true indication of a widespread rebirth of musical interest in America, due entirely to the mechanical music so foolishly disdained by some musicians. It is not with a musical country like Italy that America of to-day is to be justly compared. The fair comparison is with America of a generation ago. Any such checking up will reveal the very real progress which "music week" is recording wherever it is held.

The supercilious folk who suspected "canned" music of all sorts of evil influences lacked faith in their art as a matter of fact. There is only one way to develop taste in any art, and that is by saturating one's self in it. To learn rules, or hear an occasional concert, or memorize a few pieces on a piano after years of disagreeable endeavor, is not to become musical. The beauty of the player-piano and the talking machine, artistically speaking, was that they laid down no rules whatever. They simply filled the American home with music—good, bad, indifferent, as the taste of the owner elected. Taste does not remain stationary, however. There would be no progress in any art if it did. Music develops its own standards; it improves ears, comprehension, taste, as it goes along. That is the experience and testimony of every one who has watched the progress of mechanical music.

The development of community singing is an interesting by-product that confirms this view. So in its way is

the revival of dancing. And, best of all, here, as throughout this whole renaissance of music in America, pleasure is the motive and goal of those who participate. We should rate this as the most important fact in the present rise of America from being one of the least musical countries toward, we hope, becoming one of the most musical. We are not taking our music sadly, as a painful duty to the gods of uplift. We are listening and singing and playing because we enjoy it. This is as music was intended. We may have still a long way to travel. But we are on the right road.

SUMMARY OF PUBLICITY

	<i>Inches</i>
New York City Press.....	4,315½
Press Outside of New York City.....	2,062
Music Papers	392½
Music Trade Papers	3,167
Total number of inches.....	9,937

NEW YORK CITY PAPERS

<i>Paper</i>	<i>Total Number of Inches</i>
Globe	1,031½
New York Tribune	445
Brooklyn Daily Eagle	986½
Morning Telegraph	344½
Evening Mail	242
New York Sun	98
Evening Sun	89
Evening Post	221
New York World	105½
Evening World	20
Evening Telegram	146
New York American	139
Brooklyn Standard Union	102
New York Herald	43½

<i>Paper</i>	<i>Total Number of Inches</i>
New York Times	73
Evening Journal	56
New York Commercial	27
Journal of Commerce	12
Brooklyn Citizen	141½
New York Call	13
Women's Wear	121½
New York Illustrated Daily News.....	181½
Brooklyn Times	71½
New York Clipper	71½
New York Star	71½
New York Review	53
Total	4,315½

OTHERS NEWSPAPERS

<i>States</i>	<i>Number of Cities</i>	<i>Total Number of Inches</i>
New York (outside of New York City)	16	263
Pennsylvania	7	197½
New Jersey	9	240
California	5	92½
Illinois	6	65
Massachusetts	2	72½
Michigan	1	86
Texas	3	89½
Virginia	3	118½
West Virginia	2	74½
Ohio	3	54½
Connecticut	3	50½
Washington	3	51

<i>States</i>	<i>Number of Cities</i>	<i>Total Number of Inches</i>
Arizona	1	50½
Missouri	2	30
Kentucky	2	36
Maryland	2	27
Minnesota	1	25
Rhode Island	1	24
Wisconsin	1	22½
Maine	1	10½
Utah	2	19
New Mexico	1	17
Georgia	1	17
Indiana	1	9
Tennessee	1	8
Idaho	1	17
South Carolina	1	21
Iowa	1	17
Nebraska	1	17
District of Columbia	1	17
Delaware	1	9
Alabama	1	3½
South Dakota	1	7
New Hampshire	1	6
Louisiana	1	5
Arkansas	1	5
Hawaiian Islands	1	17 1,892

CANADIAN NEWSPAPERS

Saskatchewan	3	51
Ontario	2	34
Quebec	2	34
Nova Scotia	1	17

	<i>Number of Cities</i>	<i>Total Number of Inches</i>
British Columbia	1	17
Manitoba	1	17
		170
Total	102	2,062

MUSIC PAPERS

Community Music Service	11
Musician	24
Musical America	63½
Musical Bulletin	42
Musical Courier	223½
Musical Leader	17½
Musical Monitor	11

MUSIC TRADE PAPERS

	392½
Canadian Music Trades Journal.....	9½
Chicago Musical Times.....	246½
Music Trades	454
Music Trade Indicator	323
Music Trade Review	815
Musical Courier Extra	481
Phonograph and Talking Machine Weekly	17
Presto	749
Standard Player Monthly	72

3,167

NOTE—As the music trade journals were not adequately “covered” by the clipping bureaus, they were requested to supply their own figures of the amount of space they devoted to New York’s first Music Week.

The Fifth Avenue Coach Company displayed 260 Music Week posters on its buses.

COOPERATION OF STATE AND MUNICIPAL AUTHORITIES

Of all the liberal arts music has the greatest influence over the passions, and is that which legislators ought to give the greatest encouragement.

—NAPOLEON.

L ETTERS full of hearty approval and encouragement were received from thirteen governors, one ex-governor and the mayors of six of our largest cities. Not only did these officials in whom rests the responsibility of caring for the welfare of the people express their sympathy with the idea of a citywide musical demonstration, but in most instances they voiced the hope that the idea would spread throughout the country. These letters show a breadth of vision on the part of our chief executives and an understanding of our real needs which promise well for our future happiness and prosperity. They also promise full coöperation to those inaugurating the movement in other cities.

Before listing these letters, however, it may be appropriate to quote an interesting statement of the President-elect expressing his sentiments as to the importance and value of music:

I am in favor of placing the government squarely behind the nation-wide effort to bring music into its own and to establish a definite and permanent place for it in our national activities.

* * *

I have always favored the teaching of music, both vocal and instrumental, in our schools, and I shall ever feel that these studies should have an important and essential place in the educational curriculum of our institutions of learning from the lowest to the highest.

* * *

Generally speaking, I am with the musical people and I am for them; I know music in an unpretentious way and I love it; we cannot have too much music; we need it—the world needs it—probably more than ever before, and I am the friend of every effort to give it its rightful place in our national life.

—WARREN G. HARDING.

ENDORSEMENTS FROM GOVERNORS

Alfred E. Smith, New York.	Oliver H. Shoup, Colorado.
William C. Sproul, Pennsylvania.	Sidney J. Catts, Florida.
Frank Lowden, Illinois.	James M. Cox, Ohio.
Calvin Coolidge, Massachusetts.	Carl E. Milliken, Maine.
Edward Edwards, New Jersey.	Peter Norbeck, South Dakota.
Henry J. Allen, Kansas.	R. Livingston Beeckman, Rhode Island.
Louis F. Hart, Washington.	

ENDORSEMENTS FROM MAYORS

John F. Hylan, New York.	Harry A. Davis, Cleveland.
Wm. Hale Thompson, Chicago.	James Couzens, Detroit.
J. Hampton Moore, Philadelphia.	Frank W. Wozencraft, Dallas.

NEW YORK

GOVERNOR:

Alfred E. Smith,
Albany.

STATE OF NEW YORK
Executive Chamber,
Albany

January 27, 1920.

C. M. Tremaine, Secretary,
National Bureau for the Advancement of Music,
Suite 508-509, 105 West 40th Street,
New York City.

Dear Sir:

I have read with interest your comprehensive and laudable plan for the celebration of Music Week. It is a pleasure to be able to contribute something to the success of this broad educational movement. Being a lover of music, I have long regretted that something was not done to direct popular attention to the pleasures to be derived from listening to well arranged and properly balanced musical programmes.

The value of music as a stimulus of patriotic fervor has long been appreciated, but only in comparatively recent times has its value as a curative agency been generally recognized. The fact that well known organizations and prominent men and women of the musical world are interested in your plan to spread and popularize good music is sufficient guarantee of the success of New York's Music Week.

Sincerely yours,

(Signed) ALFRED E. SMITH.

PENNSYLVANIA

GOVERNOR :

Wm. C. Sproul,
Harrisburg.

(Telegram)

Harrisburg, Pa., 10:13 A. M.,
January 28th.C. M. Tremaine,
Suite 508, 105 West Fortieth St.,
New York, N. Y.

I congratulate you upon your patriotic endeavor to arouse interest in music, which was probably the most inspiring art that contributed to the enthusiasm and patriotism of our people during the anxious days of the great war. Stirred to their depths by the patriotism of their sons, and by the impulses inspired by Music, the American people accomplished the impossible and earned a place in the history of the world that generations to follow can always be proud of.

I wish you every possible success, and I know that the longer we live the more we will appreciate the wonderful value of music and those who cultivate it.

(Signed) WILLIAM C. SPROUL,
Governor of Pennsylvania.

ILLINOIS

GOVERNOR:

Frank O. Lowden,
Springfield.

STATE OF ILLINOIS
Office of the Governor,
Springfield

January 28, 1920.

My dear Mr. Tremaine:

Replying to your letter of January 21st.

I beg to inform you that I have this day issued a proclamation with reference to the National Week of Song, of which I enclose herewith a copy for your information.

Very sincerely yours,
(Signed) FRANK O. LOWDEN.

Mr. C. M. Tremaine,

Secretary, National Bureau for the Advancement of Music,
105 West Fortieth Street,
New York, New York.

A PROCLAMATION

BY THE GOVERNOR OF ILLINOIS

During the war the spirit of coöperation and patriotism touched all of our educational and civic activities. It was a real baptism in the flowing stream of service. One can not believe that the influence of those great days will fade out of the hearts and minds of the people. However, with the signing of the armistice, there was a noticeable let-down in the spirit of community effort and coöperation. The old spirit of the selfish interest of the individual or of a group began to appear. Perhaps this reaction is unavoidable. It is believed, however, that an especial effort should be made to revive the old altruistic, patriotic spirit. A nation-wide program of song is proposed for all the states in the Union. The week chosen includes the birthday of George Washington. It is urged that a nation-wide song week will rekindle the fires of love of country. It is believed

that the schools, the churches, civic and social organizations may join in this nation-wide program of song. I, therefore, proclaim the week of February 22 to 28, inclusive, as the week which should be observed throughout Illinois in the schools, the churches, and the communities as a National Week of Song.

GIVEN UNDER MY HAND AND THE GREAT
SEAL OF STATE AT THE CAPITOL IN
SPRINGFIELD, THIS TWENTY-EIGHTH
DAY OF JANUARY, IN THE YEAR OF
OUR LORD ONE THOUSAND NINE HUN-
DRED AND TWENTY AND OF THE IN-
DEPENDENCE OF THE UNITED STATES
THE ONE HUNDRED AND FORTY-
FOURTH.

By the Governor :
Secretary of State.

GOVERNOR OF MASSACHUSETTS

(Telegram)

B323NY AFE 33 3 Ex

Fy Boston, Mass., 501PM 29

**C. M. Tremaine,
Sec'y, 105 West 40th St., New York.**

**Most heartily approve of plan for Music Week. Music has
always exerted a powerful influence in our lives. Nothing but
good can come of such a movement as you propose.**

**CALVIN COOLIDGE,
Gov. of Mass.**

548PM.

NEW JERSEY

GOVERNOR:

Edward Edwards.

STATE OF NEW JERSEY

Executive Department

January 26th, 1920.

My dear Sir:

Let me acknowledge receipt of your letter of recent date in reference to Music Week to be held from February 1st to 7th.

I am a great lover of music and I feel that this movement is an excellent one, as our people cannot get too much of good music. To me, music is an inspiration and a pleasure, and my only hope is that it will be a most successful demonstration and one that will be continued.

Wishing you all possible success, I am,

Cordially yours,

(Signed) EDWARD EDWARDS,

Governor of New Jersey.

Mr. C. M. Tremaine,
105 West 40th St.,
New York City.

NEW JERSEY SENATE

January 30, 1920.

Mr. C. M. Tremaine,
105 West 40th Street,
New York City.

My dear Sir:

It is good news indeed to hear of New York and her forthcoming Music Week. That the people of the mighty metropolitan district will derive inestimable benefit from the experience, and will continue in more intimate touch with this, divinest of all arts, as a result of that experience, I know full well.

Music awakens all that is best in man. Heartens him; encourages him; arouses him; soothes him. I believe a fuller knowledge of the great music writers of the past and present, and more familiarity with their work will exert an influence, which, while subtle, will prove most potent in leading our people toward that contentment which, after all, is the one goal we all seek.

I sincerely hope that New York's example may be copied throughout the nation, and wish for those having this initial campaign in hand a most unqualified success.

Yours very truly,
(Signed) WM. N. RUNYON,
State Senator and ex-Governor.

KANSAS**(Telegram)****Topeka, Kan.,
Jan. 31, 1920.****C. M. Tremaine,
105 West 40th Street,
New York.**

I send you my most cordial wishes for the success of Music Week. It is not easy to overestimate the fine influence of good music and every effort to bring it into the common expression of life is worthy of support. The human mind and soul have phases which cannot be otherwise expressed and the effort to educate the people in music is a most commendable one.

**HENRY J. ALLEN,
Governor.**

WASHINGTON

GOVERNOR:

Louis F. Hart.

STATE OF WASHINGTON
Office of Governor,
Olympia

January 29, 1920.

New York's Music Week Committee,
Suite 508, 105 West 40th Street,
New York City, N. Y.

Gentlemen:

I am much pleased to note the action which you are taking to arouse greater interest in music on the part of the public as a whole. The helpful influence of music has been recognized by all peoples in all times. I am very glad, indeed, to commend the work of your organization as indicated in your letter of January 23d.

With best wishes,

Very truly yours,

(Signed) LOUIS F. HART,
Governor of Washington.

COLORADO**GOVERNOR:**

Oliver H. Shoup.

Secretary to the Governor:

J. E. Moorhead.

THE STATE OF COLORADO
Executive Chamber,
Denver

January 26, 1920.

Mr. C. M. Tremaine,
Suite 508-509, 105 West 40th Street,
New York, N. Y.

Dear Sir:

The Governor desires to add his word of commendation to the coördinated musical demonstration planned for New York City from February 1st to February 7th.

He believes that these musical functions can contribute mightily to the improvement of music and musical interests throughout the country.

Yours very truly,

(Signed) J. E. MOORHEAD,
Secretary to the Governor.

FLORIDA

GOVERNOR:

Sidney J. Catts,
Tallahassee.

STATE OF FLORIDA
Executive Chamber,
Tallahassee

Jan. 27, 1920.

Mr. C. M. Tremaine, Secretary,
Suite 508-509, 105 W. 40th Street,
New York, N. Y.

Dear Sir:

I have your letter of the 22nd, in regard to New York Music Week, and enclosing booklet for my information.

I thank you very much for calling my attention to this great demonstration and same will have my careful consideration within the next few days.

With best wishes, I am,

Yours very truly,

(Signed) SIDNEY J. CATTS, (R.C.),
Governor.

FLORIDA

GOVERNOR:

Sidney J. Catts,
Tallahassee.STATE OF FLORIDA
Executive Chamber,
TallahasseeSidney J. Catts, Governor
R. A. Catts, Secretary
Feb. 12th, 1920.Hon. C. M. Tremaine, Secretary,
N. Y. Music Week Committee,
105 West 40th St.,
New York, N. Y.

Dear Sir:

Your wire of recent date asking me in regard to my position on the Music Week idea has been received.

I think it is a very good idea to encourage music in every possible way in America. I have always been a lover of music and would like to see America rival any country in the production of great master-pieces of music. Therefore, I am very much in favor of Music Week and sincerely hope it will be a success.

With best wishes, I am,

Yours very truly,

(Signed) SIDNEY J. CATTS,
Governor.

SJC.MJ.

OHIO

GOVERNOR:

James M. Cox,
Columbus.

STATE OF OHIO
Executive Department,
Columbus

January 28, 1920.

Mr. C. M. Tremaine,
Suite 508-509, 105 West 40th St.,
New York City.

My dear Sir:

I am glad to learn of the elaborate plans of your Committee for the celebration of Music Week, February 1st to 7th, under the auspices of the National Bureau for the Advancement of Music. The success of this action is assured. The place of music in our daily life is definitely fixed, and its benefit to society is unquestionably established.

The world war gave to us evidence of the power of music in its many phases. Inspiration, executive of plan, and comfort to those who suffered all came from this one source in perhaps greater degree than from any other.

I trust that your example in the observation of Music Week may be followed elsewhere, not only for the benefit which will accrue in giving to our country foremost rank in the musical world, but for the material benefit which will come in the influence exerted during times of unrest attendant upon reconstruction.

With all good wishes, I am,

Very truly yours,

(Signed) JAMES M. Cox.

MAINE

GOVERNOR:

Carl E. Milliken,
Augusta.

STATE OF MAINE
Office of the Governor,
Augusta

January twenty-six,
Nineteen twenty.

Dear Mr. Tremaine:

I have been much interested in reading your plans for the observance of New York's Music Week. It is an interesting and original phase of community life that should be developed. It cannot fail to bring good results.

Music, more than anything else, has a universal appeal. It is the one language all can understand.

I firmly believe that a Music Week such as you have planned, with concerts in which both standard and popular numbers are featured, cannot but be productive of good. Particularly do I believe that the American people should be acquainted with the folk songs of other countries. One of the most inspiring events that greeted the United States Navy when it sailed around the globe was the singing of "The Star Spangled Banner" by an immense chorus of Japanese school children. American children could not, I believe, sing the Japanese air. There are thousands of grown-ups who cannot sing their own National air. I hope that "The Star Spangled Banner" will have a place on every program during your celebration. Let that be first and later have all become familiar with the best of home songs and standard compositions.

Very truly yours,

(Signed) CARL E. MILLIKEN,
Governor of Maine.

To:

Mr. C. M. Tremaine,
Suite 508-509, 105 West 40th Street,
New York City.

RHODE ISLAND

GOVERNOR :

**R. Livingston Beekman,
Providence.**

**STATE OF RHODE ISLAND AND PROVIDENCE PLANTATIONS,
Executive Chamber,
Providence**

January 22nd, 1920.

**Mr. C. M. Tremaine,
105 West 40th Street,
New York City.**

My dear Sir :

I wish to acknowledge receipt of your letter of January 21st relative to the proposed Music Week in New York and other places, February first to seventh, and I am only too glad to add my most hearty endorsement of this movement, being firm in the belief that music has advanced the civilization of this world and that it is the greatest factor in overcoming discontent and unrest.

With best wishes for the success of the movement, believe me,

Yours very truly,

(Signed) **R. LIVINGSTON BEEKMAN,**
Governor.

SOUTH DAKOTA

GOVERNOR:

Peter Norbeck,
Pierre.STATE OF SOUTH DAKOTA
Executive Department,
Peter Norbeck, Governor,
Pierre

January 28, 1920.

Mr. C. M. Tremaine,
105 West 40th Street,
New York City.

My dear Sir:

I am entirely in sympathy with the movement to hold a Music Week from February 1st to the 7th, and feel confident that the results, therefrom, will prove to be excellent.

I trust that the plan may receive widespread support and that it may become general in our cities and towns.

Sincerely yours,
(Signed) PETER NORBECK,
Governor.

G.

CITY OF NEW YORK

OFFICE OF THE MAYOR

January 31, 1920.

C. M. Tremaine, Esq., Secretary,
National Bureau for the Advancement of Music,
105 West 40th Street, N. Y.

Dear Mr. Tremaine:

The plan of the National Bureau for the Advancement of Music to hold a "Music Week" in this city will appeal to all. As the principal object sought is the more general spreading of interest in music and the knowledge of its benefits, it has my heartiest approval for it should reach every element of our great cosmopolitan population.

Among the many efforts which the city administration has made to bring comfort wherever possible to the masses of the people, the providing of musical entertainment on a more ambitious scale than that attempted by any previous administration, has received the most general commendation.

Of course, the city's activities in this direction has been limited to the funds at its disposal. But much personal and financial assistance has been given from time to time by the patrons of music and philanthropic citizens.

We were prompted to inaugurate an extensive program of music as it was a lamentable fact that little if any attempt had been made in the past to provide free music for the toiling masses of slender means. Private initiative had been able to provide musical excellence for those with the means to pay. The rich enjoyed good music, which they could well afford, while those less financially able were denied the same privilege, of which they were in even greater need. There were then two extremes. Recognizing that music should be within the reach of all, and with this in mind, the city administration set itself to the task of providing generous programs of vocal and instrumental entertainment for the great body of our people, in the parks, recreation centers and other places of public assemblage. The results were most gratifying and highly successful.

You ask my views as to the value of music to the people. I

feel, as all must, that in the war music was a tremendous factor in sustaining the morale of our brave boys in the trenches and on the firing line, and that this helped to secure our ultimate victories.

Again, music can now be of vital service to the civil population in these days of readjustment and unrest. With wily agitators secretly or openly preaching sedition and the evil element seeking to create disturbance among the unthinking people, appeals to reason may sometimes lack audiences. This would scarcely be true of appeals to the imagination. It was Lecky who said, that it is much easier to govern great masses of men through their imagination than through their reason. As an appeal to the imagination, music with its beneficent influences instantly suggests itself.

There is no life so hard that music does not enter it as a mild and healing agency. There is no intellect so beclouded that music cannot bring a ray of light into the darkened mental corners. Hence the potential value of music in the creation of social harmony is beyond estimate.

We proudly contend that the City of New York is on a par with any city in its operatic and concert fields—fields, however, which have not yet attracted the patronage of all classes. If all the people can be aroused to the soothing and elevating effects of good music and can experience its great mental and physical stimulus, this city will add to its achievements the distinction of being the "Music Center of the World."

Sincerely yours,
JOHN F. HYLAN,
Mayor.

CHICAGO

MAYOR:

Wm. Hale Thompson.

(Telegram)

Chicago, Ills., 3:05 P. M., Feb. 5th, 1920.

C. M. Tremaine,
Sec'y National Bureau for the Advancement of Music,
105 W. 40th St.,
New York City.

"Delighted to have an opportunity to add my endorsement to the idea of dedicating a few consecutive days out of the year to the advancement and stimulation of public interest in music. The man who said in effect that the composer of a nation's songs is greater than the maker of its laws referred to the unquestioned psychological power of words set to music to stir the soul of man who can join in singing: 'My Country, 'Tis of Thee, Sweet Land of Liberty,' without awakening in his soul a nobler devotion to the principles which make this the 'land of the free and the home of the brave.'"

WM. HALE THOMPSON,
Mayor.

PHILADELPHIA

MAYOR:

J. Hampton Moore.

Office of the Mayor,
Philadelphia,
Feb. 3d, 1920.Mr. C. M. Tremaine, Secretary,
National Bureau for the Advancement of Music,
Suite 508-509, 105 West 40th St.,
New York, N. Y.

Dear Sir:

Answering your favor of January 28th, I would say that we are justly proud of the Philadelphia Orchestra and other notable musical institutions of this city, but we cheerfully acknowledge the progress made by other cities in the musical world, and are particularly pleased to observe that New York has gone so far as to undertake a "Music Week."

The more we encourage music of the right sort, the more we contribute to the ease and contentment of an otherwise restless world.

Very truly yours,

(Signed) J. HAMPTON MOORE,
Mayor.

CLEVELAND

(Telegram)

**Cleveland, Ohio,
Jan. 30, 1920.**

**C. M. Tremaine, Secretary,
National Bureau for Advancement of Music,
Suite 508, 105 West 40th St.,
New York, N. Y.**

Music is universal language which unites hearts and makes the whole world kin. During war Cleveland's community singing was greatest factor in keeping up her war spirit. New York is to be complimented on its Music Week and it should arouse national enthusiasm and become annual event in the life of every municipality.

**HARRY A. DAVIS,
Mayor of Cleveland**

DETROIT

MAYOR:

James Couzens.

CITY OF DETROIT
Office of the MayorJames Couzens,
Mayor.Ross Schram,
Secretary.

February 4th, 1920.

Mr. C. M. Tremaine, Secretary,
Nat'l Bureau for Advancement of Music,
105 West 40th St., New York City, N. Y.

Dear Sir:

I duly received your letter of January 29th and due to the press of other matters I have not been able to heretofore acknowledge it.

Personally I am not an enthusiast on music and my only interest in it is because of the great interest of others and my desire to help them and assist them whenever possible. I have not been able to get anything to you for the Music Week you are having this week and, therefore, I trust you will excuse me from attempting it at this late date.

I am glad that you say that Detroit is one of the country's most musically progressive cities because we have had such a wide reputation for progress industrially that it will do us no harm to have the world know we have some diversity of interest.

My own observation is that music is not generally disseminated in this country and it does not reach the masses but rather the so-called upper and middle classes, while I believe the greatest good is to be derived from it by reaching the workers and particularly the foreign workers of which Detroit has so many.

This was the need I spoke of in a little talk I gave to the committee who were interested in promoting Detroit's Music Week. I was glad to ascertain that it seemed to be the consensus of the committee that this was true and they were going to try to overcome this deficiency.

Respectfully yours,

(Signed) JAMES COUZENS,
Mayor.

DALLAS, TEXAS

MAYOR:

Frank W. Wozencraft.

(Telegram)

Dallas, Tex., Feb. 9th, 1920.

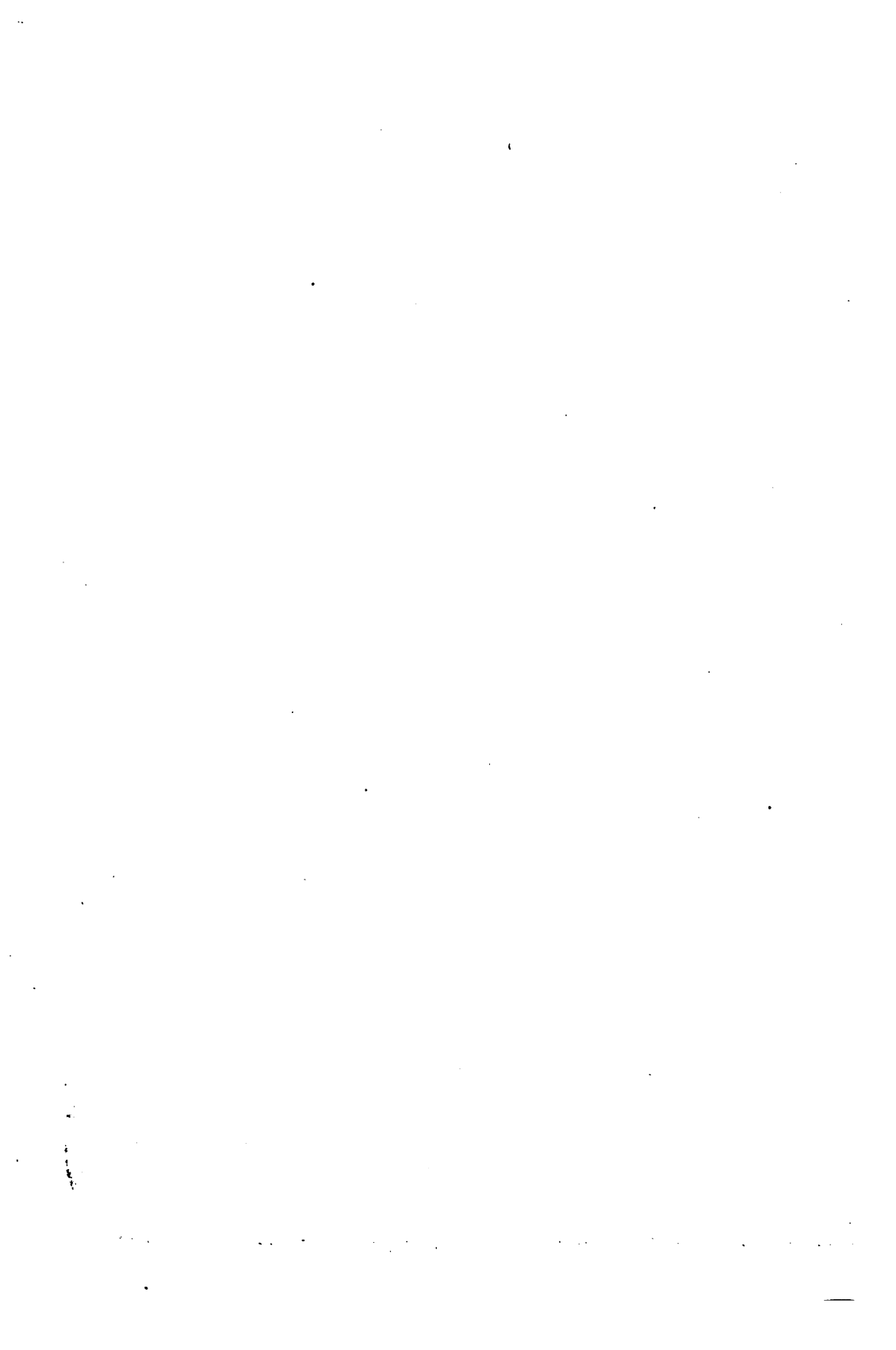
C. M. Tremaine,
Secretary, N. Y. Music Week Committee,
105 West 40th St.,
New York City, N. Y.

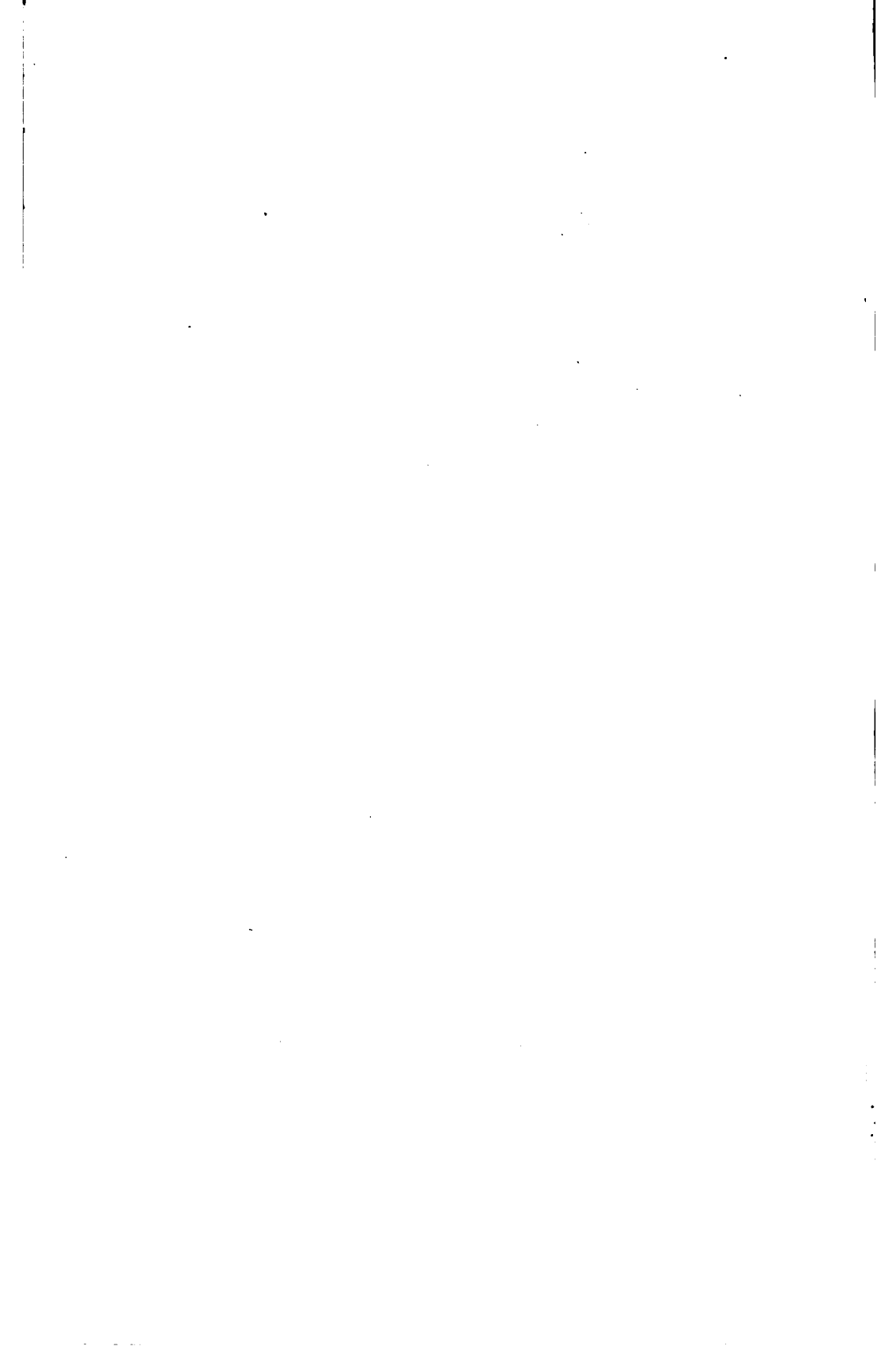
Good music makes good citizens. It is an important factor in municipal life which is often neglected but which properly employed results in great good. Observance of "Music Day" did a great deal to create interest in music in Dallas and the appointment of an official music commission has met with universal approval. Music Memory Contests are being held. A Municipal Chorus is being organized. Music clubs meet with popular encouragement and we are enjoying a concert season second to none held in any city in America except New York. In the summer time we have singsongs in the parks which are attended by thousands. The place of music in our community life is definitely established. I am very happy that the metropolis is ready to take the lead in music as in other things. I wish for your Music Week unqualified success and I hope that the power of music to promote better citizenship will be hereafter fully utilized.

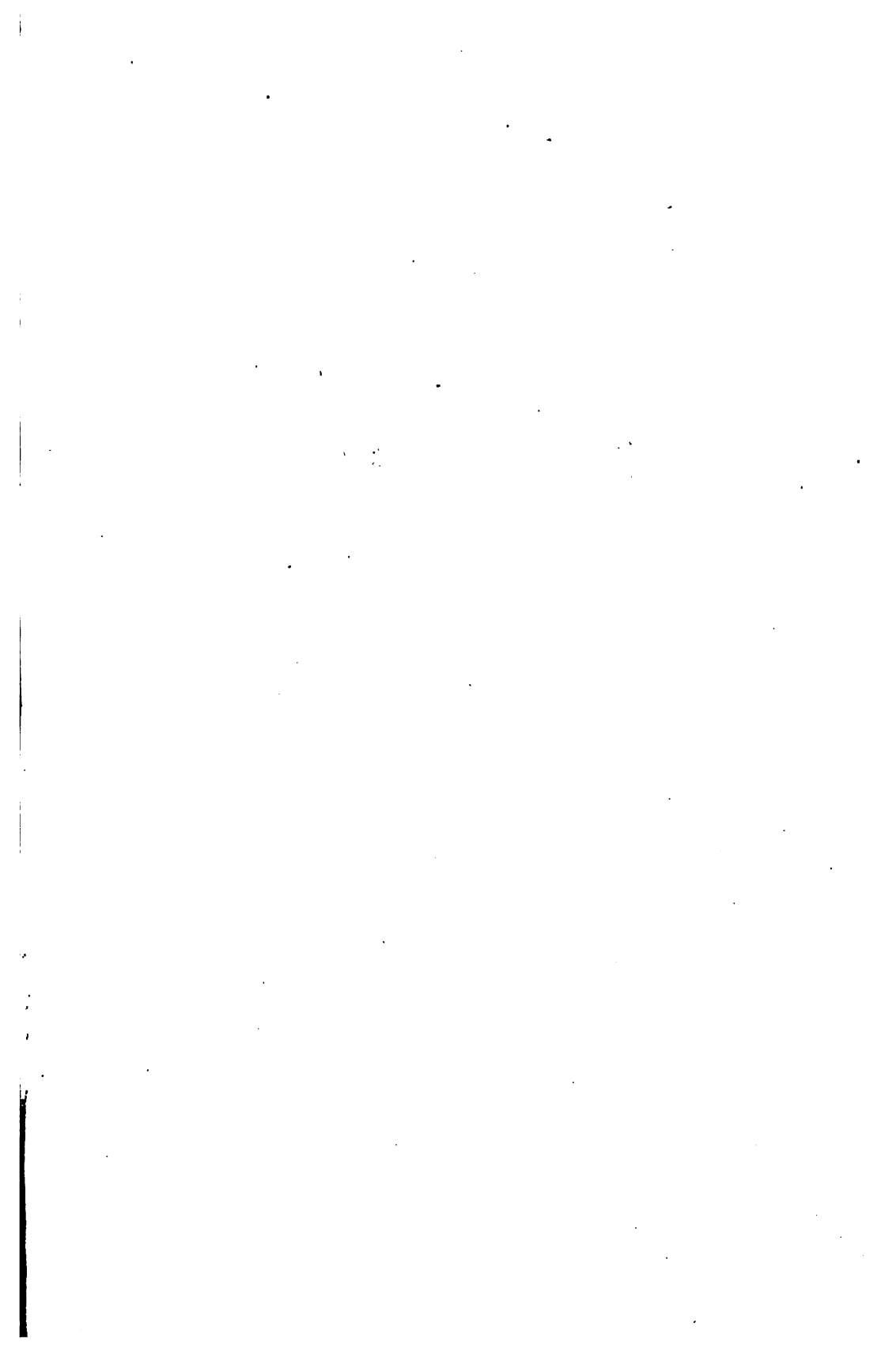
(Signed) FRANK W. WOZENCRAFT,
Mayor.

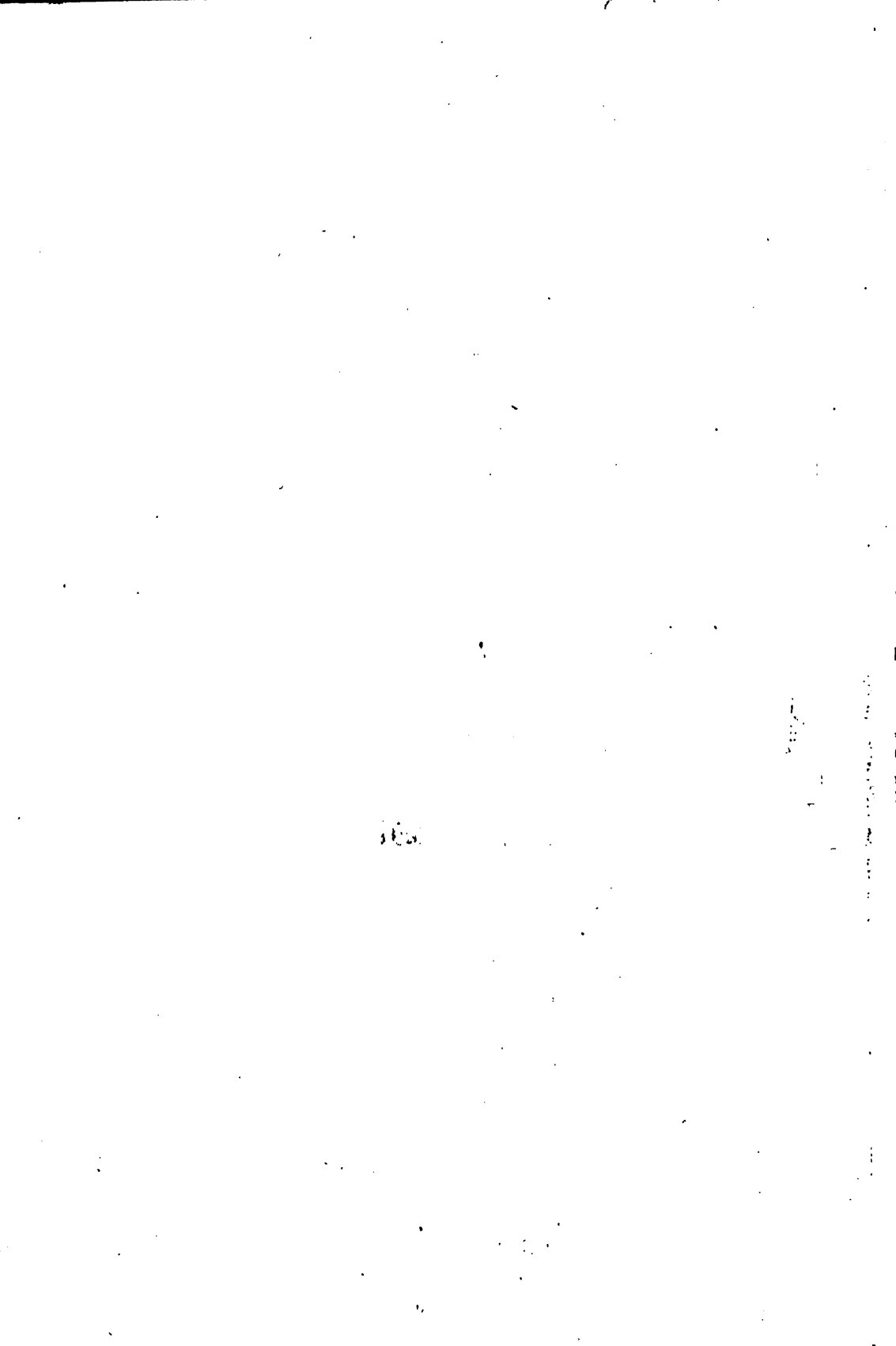
**SUMMARY OF PARTICIPANTS AS FAR AS REPORTED TO THE
COMMITTEE**

Governors	13
Mayors	6
Churches—Clergy	446
Organists	82
Industrial Houses	107
Music Teachers	202
Conservatories and Music Schools	15
Colleges and Universities	4
Private Schools	9
Public Schools	478
Music Clubs	25
Musical Organizations	9
Women's Clubs	29
Civic Organizations	6
Welfare Organizations	24
Public Libraries	79
Public and Eleemosynary Institutions	23
Music Managers	10
Motion Picture Houses	62
Hotels	26
Music School Settlements	4
Coöperation of Volunteers	85
Theaters	10
Concert Halls—Metropolitan, Aeolian, Carnegie, Lexington	4
Music Trade	155
	1,913









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